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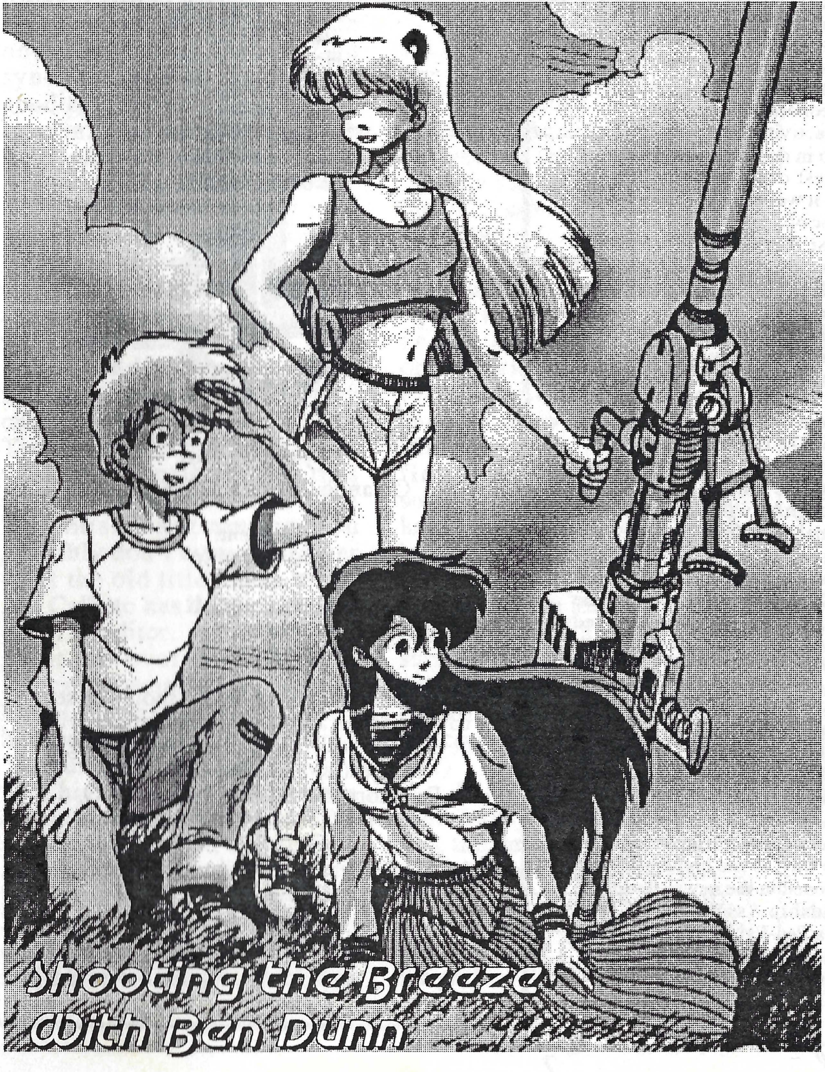
PROJECT JACO

The Official Journal of the Japanese Animation Club of Orlando



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Fearless Firings

by Joe Vecchio

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In case you haven't noticed, the size of the journal has changed. The content is still the same (in fact, this issue is our largest, in the area of 60 pages, rather than the 40 in previous issues), but we decided to go with this format for purely economic reasons. Last issue cost us roughly $115 to print 35 issues($3.29/issue); doing it like this reduces that cost significantly. You might also notice that the look of the journal has changed. This is because of two things: one, we are using an updated version of our DTP software, and two, an editorial change.

There have been a lot of activities over the last three months, far too many to go into in detail here, but I will go over them briefly. The biggest change came from the February board meeting, where it was unanimously decided to get rid of the bylaws in favor of a smaller organization. When I mentioned in the last *Fearless Firings* that I believed an organization was important, I certainly did not mean to imply that I was in favor of a large, unwieldy bureaucracy. I just meant that together we can accomplish a lot more. Personally, I find that long, boring business meetings turn more people off. Whatever else, we are still an organization whose main purpose is to have fun. I'm glad we all see it the same way.

As mentioned above, there has ben a change in the editorial staff here at *Project JACO*. Trying to be the Editor and doing publicity for JACO was wearing **Jim Calbeto** down, so he has decided to resign the former. This will free him up for other projects, although he will still help out in the planning stages of the journal. Jim has done a helluva job here, starting from scratch and under some trying circumstances. His hard work and dedication are greatly appreciated. **Lonny Volat** has taken the wheel and I know he will do just as well. Arigato, Jim-san! We have received many letters from around the world lately, correspondence from Switzerland, England, Argentina, and Japan. The gentlemen from Switzerland and Argentina saw our ad in *Starlog* magazine and wrote requesting membership. **Jim Swallow**, who represents the British Star Trek fan club **Endeavour**, as well as being a writer for one of England's biggest anime magazines, *Anime UK*, arrived in Orlando on the 27th of April along with 15 or so other members of the club, to hopefully see the launch of the Space Shuttle *Endeavour*.

Finally, we received a letter from Orlando's sister-city of Urayasu (which, by the way, is the home of Tokyo Disneyland). JACO was mentioned in the newsletter of the **Urayasu International Friendship Association (UIFA)** for our efforts in trying to start a Pen-Pal operation with the citizens of Urayasu. See the Club News section.

It's been a fun few months! See you in three!
Matta Ne!

Project JACO
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Submissions to Project JACO should be sent to the address above. All submissions will be read; however, JACO reserves the right to reject or edit where necessary.
For more information about JACO,
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JACO meets every second and fourth Friday
at Enterprise 1701-A, 2814 Corrine Drive
Orlando, Florida
Meeting time is 8 pm.

THE CAPTAIN'S LOG

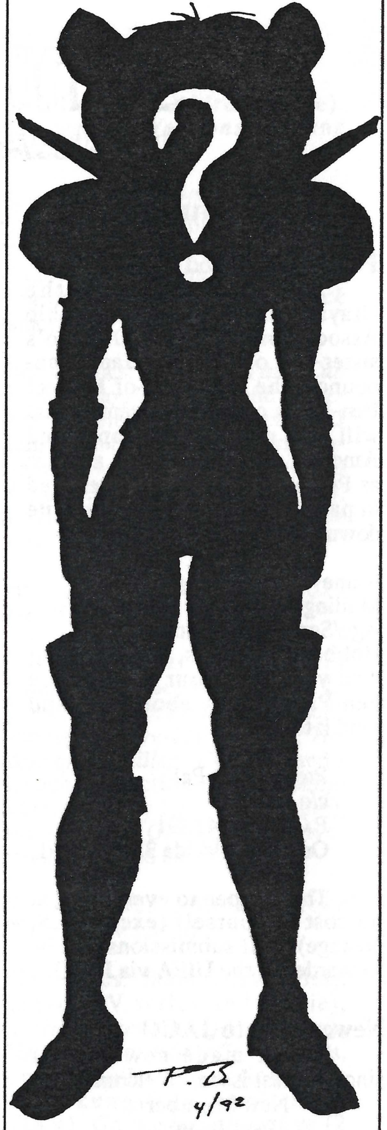
by Lonny Volat

Yookso, and welcome to the fourth issue of *Project JACO*. As you can see, there are many changes in the wind. First and foremost is our new look. *Project JACO* is more compact, yet filled with club news, our many informative synopses, and as many other goodies as we could reasonably cram in. Our feature this month is an interview with **Ben Dunn**, creator of *Ninja High School* - perhaps the most widely read manga parody currently on the market in these United States. Ben tells us about his start in the anime field and his experiences with anime fandom.

In addition to the new format, there have been other changes here at *Project JACO*. The more observant among you will have noticed that this editorial bears a new title. (The less observant among you probably don't even remember what the old title was.) Alas, Jim Calbeto has decided to step down as editor. Jim has done a great job over the last three issues, especially considering how little experience we all have doing this sort of thing. Yet our newsletters are thought very highly of in the American anime industry. Indeed, even as you read this now, anime fans across the ocean are also looking at these same pages. A large part of our early success is due to Jim's efforts, and we are sad to see him go. Jim has promised to stay on in a lesser extent, providing me with the benefit of his experience (as well as giving me someone to point the finger at!). Thanks, Jim, for all you've done.

It has been left up to me to fill Jim's shoes, and I plan to do my utmost to see that *Project JACO* continues in its tradition of excellence. To this end I have begun to cast out my lines into the vaster oceans of anime fandom, hoping to bring in news and articles from other fans and clubs around the country (and even around the globe). I hope to start including club news from other anime fan organizations, which will give *Project JACO* a more "national" feel. I also want to try to include some fan-produced fictional stories and maybe some more artwork. We already know that *Project JACO* is the best anime fan journal produced in Orlando. (Okay, so its the *only* anime fan journal produced in Orlando. Ya wanna make sumpin' of it?) We want to try and make *Project JACO* the Number One fan magazine in the country! (Ambitious, ain't we?)

In closing, let me say how glad I am to be at the helm of this, the flagship of the Japanese Animation Club of Orlando. With your help and support, I know that I can meet and exceed the goals that I've set. Let's do it right!



Coming Soon...

Anime Expose

Club News and Other Miscellaneous Stuff

Club Business

Pen-Pals Needed!

JACO, along with the Urayasu International Friendship Association (UIFA) in Orlando's sister city of Urayasu, Japan, announces the formation of **Project Pen-Pal**, a cooperative venture that will help people from Japan and America get to know one another as Pen-Pals. If you are interested in participating, then please write down the following information:

Name
Mailing Address
Age/Sex/Occupation
Hobbies, interests, and anything else you want your prospective Pen-Pal to know about you, and send it to:

Project Pen-Pal
c/o JACO
P.O. Box 141391
Orlando, Florida 32814-1391

This is open to everybody, at no cost to yourself (except U.S. postage)! All submissions will be forwarded to the UIFA via JACO.

Newcomers to JACO

We've made new friends since our last issue. Welcome!

New Members:
Paul Browder
Craig Hungerford
Gerald Masters
Russell Schneider
New Subscribers:
William Barnes (Maryland)
Honorary Members:
Sigrett Tiki (Enzian Theater)
Councilwoman Mary Johnson

British Invasion!

Members of the British Star Trek-based organization ***USS Endeavour*** arrived in the Orlando area sometime on April 11th order to view the launch of the new Space Shuttle, which likewise bears the name *Endeavour*. **Jim Swallow**, part of the regular writing team for ***Anime UK*** (Britain's largest anime-based club) and ***Anime UK Magazine***, wrote to say that there would be approximately 15 people in the group, which will tour the Orlando area after the launch. A get-together with JACO is planned.

More Anime Frequently-Asked Questions

The following information was gleaned from usenet by Alex Matulich, and originally edited primarily by Steve Pearl and Enrique Conty.

Anime Expo and AnimeCon

AnimeCon was held in the summer of '91 in San Jose, CA. It was the biggest anime-specific convention in the US. According to **Mike Tatsugawa** (CEO of the Society for Promotion of Japanese Animation): "**Anime Expo** has nothing to do AnimeCon. We have the same location, most of the same staff and many of the same guests. But we are two separate corporations. AnimeCon Corp is a regular corporation. The Society for the Promotion of Japanese Animation (the sponsor of Anime Expo '92), is a non-profit corporation. It is a trade board for the Japanese Animation industry dedicated to the promotion of Japanese animation."

Anime Expo '92 is to be held in the Red Lion Inn in San Jose, CA, July 3-6 (Friday to Monday). Memberships are $35 until April 22, 1992 from the following address:

Anime Expo '92
2425 B Channing
Suite 684
Berkeley, CA 94704

This year's guests include Haruhiko Mikimoto, Yoshiyuki (*Gundam*) Tomino, AnimEigo president Robert Woodhead, and others (along with some surprises as well).

Kigumare Orange Road: The First OAV and Episode #46

The first animated *KOR* ever made was an OAV based on a story from volume 5 of the manga with a beach resort being used instead of a skiing resort. For the *KOR* TV series that followed, the animation company and character designer were retained, but the voice actors were changed.

In episode #46 of the TV series, the same story was used as for the first OAV, but the setting was changed back to a skiing resort.

Ranma 1/2 What-Ifs

by Theresa Martin and Ken Arromdee

Ranma 1/2 is a TV comedy about Ranma Saotome, a teenager afflicted by a weird curse from a Chinese training ground called Jusenkyou (the land of cursed springs). There are more than 1000 pools there, each with its own curse. Ranma fell in Nyanniichuan (the Girl-Drowning Spring), where a girl drowned 1500 years ago. Because of the spring's curse, when Ranma is doused with cold water, he turns into a girl. Hot water changes "her" back to normal.

Several Frequently-Asked Questions have come across, mostly idle "what-if" speculations. Here are some of the most common:

Q: What if Ranma fell into another pool? Would both curses be activated at the same time?
A: No. Only one curse can be active at a time. BTW, a character was introduced who, when splashed, transformed into a combination of various animals, because he fell into a cursed pool where various animals drowned together.
Q: Can Ranma's curse be cured?
A: Yes. In one episode, Ranma obtained a mix that turned ordinary water into "Man-Drowning-Spring" water. The water effectively cancelled the original curse, so Ranma didn't change when wet (unfortunately, the mix was a cheap imitation that only worked once). It is assumed that if Ranma were able to return to Jusenkyo and find the real "Man-Drowning-Spring," he could remove his curse.
Q: What would happen if Ranma-chan (the female Ranma, in Japanese) got pregnant? Would she lose her baby if she changed back to Ranma-kun (the male Ranma)?
A: No idea. At any rate, it's very unlikely that such a thing will happen, for a number of reasons, two of which are: (1) Mentally, Ranma is still a man, whatever his physical form may be; and (2) Rumiko Takahashi, the creator of *Ranma 1/2*, doesn't write that kind of story!

Translated and/or English-Language Manga Available in the USA

by Steven Feldman

Some manga (Japanese comics) have been translated into English for the American market. Those manga which have spun off into anime-related projects are indicated below in parentheses. [Note: "American manga" based on Japanese characters are not included. That's why *Captain Harlock*, *Dirty Pair*, and *Lensman* are not listed here. Also not listed here is *Ninja High School*, an "American manga" that is only *indirectly* based on Japanese characters (it is a satirical blend of elements taken from *Orange Road*, *Project A-Ko*, and *Urusei Yatsura*). Manga produced by Japanese creators in English, however, like *Mazinger*, *Oni*, and *Samurai: Son of Death* are included.]

Antarctic Press: *Star Trekker*

Catalan Press: *Goodbye and Other Stories*

Dark Horse Comics/Studio Proteus: *Outlanders* (OAV) and *Venus Wars* (movie)

Eclipse Comics: *Samurai: Son of Death* (not a translation; an all-new work in English)

Eclipse Comics International/Studio Proteus: *Appleseed* (OAV), *Black Magic* (OAV), *Cyber 7*, *Dominion* (OAV), *The Lost Continent*

Eclipse International/Viz Comics: *Area 88* (3 OAVs, TV series), (*The Legend of*) *Kamui* (not the same Kamui in *The Dagger of Kamui*) (TV series), and *Mai the Psychic Girl*

Educomics: *Barefoot Gen* (OAV) and *I Saw It*

Epic Comics: *Akira* (movie), *Farewell to Weapons* (coming soon)

Epic Magazine, ?/?/83: *Oni* (*Ogre*; not a translation, but an original story written and drawn by Go Nagai, of *Devilman*, *Fandora*, *Shuten Doji* and *Violence Jack* fame)

First Comics: *Lone Wolf and Cub* (a live-action TV series and 6 live-action movies) and *Mazinger* (not a translation but an all-new English-language work by series creator Go Nagai) (3 TV series & 6 movies; the first TV series was released in the USA as *Tranzor Z*)

Innovation Comics: *Sazan 3x3 Eyes* (OAV series)

Manga! Manga! The World of Japanese Comics by Frederik L. Schodt (a book): *Phoenix* (*Tezuka!*) (movie & a live-action film), *The Rose of Versailles* (TV series and a French live-action movie), *Senjo* (*Battlefield*; by Leiji Matsumoto), and *Barefoot Gen* (OAV, 3 live-action films and an opera)

Now Comics: *Speed Racer Classics* (TV series)

Viz Comics: *Baoh* (OAV series), *Cobra* (TV series and movie), *Crying Freeman* (OAV series), *Fist of the North Star* (2 TV series, a movie and a live-action Hong Kong kung fu movie), *Grey* (OAV), *Goku: Midnight Eye* (2 OAVs), *Golgo 13: The Professional* (movie - has also been put out by two other publishers), *Horobi*, *Hotel Harbour View*, *Lum: Urusei Yatsura* (TV series, OAVs and movies), *Nausicaa of the Valley of the Wind* (movie), *Pineapple Army*, *Ranma 1/2* (coming soon;

TV series and movie), *Rumic World: Fire Tripper* (OAV), *Rumic World: Laughing Target* (OAV), *Saber Tiger*, *Shion: Blade of the Minstrel*, *Silent Mobius* (OAV), and *2001 Nights* (OAV)

International Artists Discuss Japanese Comics/Anime

Edited by Scott Nybakken
and Joe Vecchio

The following is an edited transcript of a symposium sponsored by **Poets, Essayists And Novelists American Center** (better known by its acronym **PEN**), the Cultural Services of the French Embassy, and the Ph.D program in French of the Graduate center of the City University of New York. The discussion, moderated by French Embassy counselor Madame Annie Scott Nybakken, took place on April 8, 1991 and features a diverse array of cartoonists, historians and critics: **Art Spiegelman** (of *Maus* fame), **Jerome Charyn** and **Jacques de Loustal** (frequent collaborators whose works include *Barney and the Blue Note*, *Hearts of Sand*, and the yet-untranslated *Les Freres Adamov*), *Time* magazine's art critic **Robert Hughes**, comics historian **Maurice Horn**, and from the audience, **Jules Feiffer**, whose views on the comics art form are as outspoken as the political commentaries in his weekly strip, *Feiffer*. The symposium is copyright 1992 by PEN American Center.

Question from the Audience: *I'm very involved with Japanese comics, and because that's such a large and varied industry, I'm surprised that I haven't heard a word about it here. Is there any cross-influence between European and Japanese comics that you know of?*

Hughes: I have no idea. I'm staggered by the sheer weight of *manga*. The Japanese probably produce more weight of comics than any other nation on Earth. Compared to the Japanese production of comics, what is done in France and America is a tiny amount. I remember going into the backroom in Kodansha's offices once when I was [in] Tokyo, and there was this gigantic stack which looked like a year's supply of New York telephone directories -- it happened to be their production of new comic books for that *month*. Unfortunately, I have to leave the matter of how they are done and what they look like to others, because frankly, I've never been able to penetrate that world beyond the curious fact that the Japanese revere their comic strip artists to an almost inconceivable degree.

We talk about the prestige given to *bande dessinee* artists in France, and the lack of any for the American ones, but I remember, when I was in Tokyo in 1982, there was this... comic strip artists bar... and I was introduced to a man whose name I now regret having forgotten, but who was introduced to me as the god of *manga*. And they weren't kidding. He was viewed by his colleagues with a reverence befitting an emporer god-king. [***Editor's Note***: *Mr Hughes was referring to Osama Tezuka, who was dubbed "The God of Comics" by the Shinto religion. Mr. Tezuka was known for manga and anime to include* Tetsuwon Atumo *(*The Mighty Atom, *seen in America as* Astro Boy*), and* Jungle Emperor *(*Kimba the White Lion, *as it is known in the U.S.) Mr. Tezuka passed away in 1991.*] I mean, can anyone cast a light upon why the comic strip has developed this immense momentum and cultural weight in Japan which exceeds anything it has either in France or America?

Cohen-Solal: *Art? Do you have something to add?*

Spiegelman: Well, I'm not sure how to answer that one. I'm really speculating as an outsider. Japanese culture is like Martian culture to me. The actual reasons why things develop the way they do in Japan -- I don't know. But there is a very good book called *Manga! Manga!* that's a good history and explanation of Japanese comics.

Maybe it has something to do with the fact that Japanese writing is one step closer to pictures.

Horn: There must be social reasons. There is no comic collecting in Japan, because their apartments are so small. They have to be thrown out. They are read, but they are not collected.

Spiegelman: Oh, no. There's a lot of collecting. What collectors there do is throw out the single issues after the phone-book size anthology is published. [*Editor's note: Actually, the anthologies are paperback-size, not phone-book, for those of you who aren't aware of this*]

Horn: Japanese *manga* has had more influence on American culture than on European.

Spiegelman: It has had a big influence on American comics, and probably a very deadly one, in which bigger and bigger eyes are begining to appear in comic books.

Hughes: How large an effect do you think Japanese animation has had upon American animation? Because the Japanese introduced computer animation for cartoon programs on the telly a long time before anyone in Hollywood did them. That's why you suddenly had that flood of *Ninja Turtle*-like stuff, where everybody was talking with a Japanese accent and had almost no variance of expression. There was none of the subtle and intense routines of facial expression that you got in Disney at its best, or Warner Brothers. It's an extreme schematization caused by

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the need to pump out enormous quantities of stuff. I mean, people fall into routines of drawing faces.

Spiegelman: The production of Japanese comic artists is simply amazing. They'll draw 40 or 50 pages a day, some of them.

[*Editor's commentary: Here we see an excellent example of how even the best of American and European creators are ignorant of the scope of manga and anime, and are critical of its "big-eye" style. If the Japanese, as Mr. Hughes points out, used computer animation on a regular basis before we started doing so, it's a surprise by me. The Japanese, while they experiment with computer animation (as in films like* Lensman*), primarily stick to basic animation, cels against a background.*

I honestly do not know how many pages a Japanese artist can put out daily, but I think it unlikely that any *of them could produce 40 or 50 daily, certainly not on a regular basis. Manga is run like a production line, with the primary artist (not some corporate executive) directing the show. This production method was started by Tezuka, who, when pressed with so much demand for his work, hired several artists and trained them to draw in his style. Tezuka did layouts and some detail work, but mostly left it to his "studio" for the fine details. It should also be pointed out that the "Big Eye" style began with Tezuka through Disney, whose art Tezuka greatly admired and emulated.*]

Artists/Writers Wanted for Japanese Magazine

The *Weekly Morning*, a "leading Japanese Magazine" is looking for writers and artists for publication. Please send comics sample to:

Dyna-Search, Inc.
11835 W. Olympic Blvd.
Suite 825, East Tower
Los Angeles, CA 90064

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The Mighty JACO Program Guide

Synopses and Overviews of upcoming JACO features

Note - JACO holds its programming meetings every second and fourth Friday of the month at Enterprise 1701-A: The Expansion. Enterprise 1701 may be reached via the following address:

Enterprise 1701
2814 Corrine Drive
Orlando, Florida 32803
(407) 896-1701

Or contact JACO directly at (407) 382-JACO.

THE JACO MOVIE PROGRAMMING SCHEDULE is subject to change without notification

Overviews and Synopses for these showings appear on the pages that follow.

May 8
- *Ranma 1/2 #11* *
- *Legend of the Galactic Heroes #4* *
- *Lodoss Wars #1* *
- *Yotoden #1*

May 22
- *Ranma 1/2 #12* *
- *Legend of the Galactic Heroes #5* *
- *Lupin III: Plot of the Fuma Clan* *

June 12
- *Ranma 1/2 #13* *
- *Legend of the Galactic Heroes #6* *
- *Metal Skin Panic: Madox-01* *
- *Dirty Pair: Project Eden* *

June 26
- *Ranma 1/2 #14*
- *Legend of the Galactic Heroes #7*
- *Sol Bianca* Vol. 1 *
- *My Neighbor Totoro* *

July 10
- *City Hunter*
- *Lupin III* *
- *Lum the Forever* *

July 24
- *City Hunter*
- *Lupin III* *
- *Project A-ko* *

*** indicates a subtitled feature**

Series Overviews

Legend of the Galactic Heroes

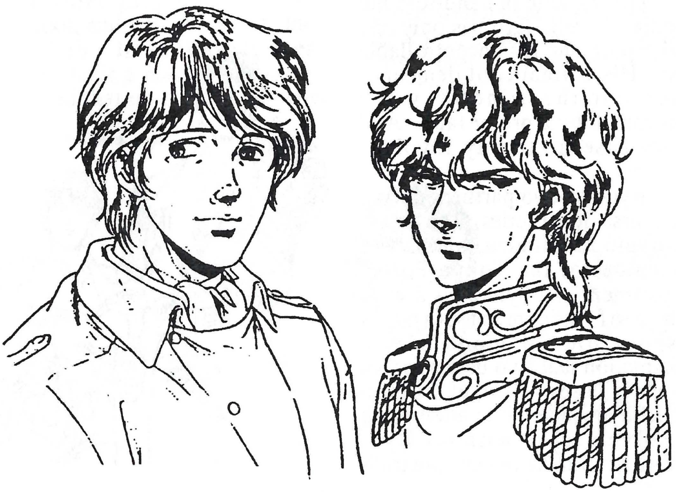
Overview by Joe Vecchio

Legend of the Galactic Heroes is the story of the Galactic Empire and the rebellion against it, as told, primarily, through the eyes of two people.

Yang Wenli is a Brigadier General in the Free Alliance. He is a brilliant tactician who is almost invariably ignored by his superiors, who are resentful of the fact that he earned his position by being the "Hero of El Facile" where he helped evacuate millions of people, thus saving them from an Imperial onslaught. Yang has been chosen to lead an assault on the Imperial fortress of Iserlohn, a key strategic spot that has been held by the Empire for centuries. Six times previously the Alliance has attacked Iserlohn, only to be routed. Yang has been given, essentially, a fleet half the size of previous attacks in order to achieve victory.

On the Imperial side is **Admiral Reinhardt von Lohengramm** (von Museal in the pilot episode). Also a brilliant strategist, he is likewise resented by some of his superiors because of how he achieved his rank. In von Lohengramm's case he was given a fleet command because his sister, **Annerose von Gruenwald**, is a favorite of the Emperor, having been sold into slavery when they were younger. Reinhardt intends on eventually freeing his sister from her gilded cage. He is aware of the upcoming assault on Iserlohn, and who is leading it.

The higher ranking officers of both Empire and Alliance are normally shown to be corrupt and self-serving, caring more about their own glory and well-being than they are about the fate of their soldiers, many of which die in badly organized battles. On either side, von Lohengramm and Yang Wenli are looked upon as mavericks, different from the rest of the officers. It is no surprise to learn that losses among their own soldiers are less than that of their counterparts. Both men inspire great loyalty in their troops, while the other commanders seem to do nothing more than bicker among themselves over war honors. This is a fine series, one we hope to continue bringing in the future.

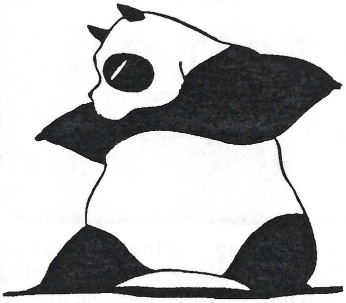


Ranma 1/2

Overview by Michael Cox
and Alex Matulich

Ranma 1/2, a martial-arts comedy which JACO began showing last Fall, remains one of the club's most popular shows. The show's main character is **Ranma Saotome**, a 16-year-old Kempo student who, along with his father, **Genma Saotome,** acquired a curse by falling into enchanted pools at the Jhusenkyo training grounds in China. The curse causes them to transform into either the person or creature that had drowned in the pools, a young red headed girl in Ranma's case, and a giant panda in Genma's, when splashed with cold water. The only way to return the person to their original form is to splash them with hot water.

During the first ten episodes we met **Soun Tendo,** an old friend of Genma's, along with his three



daughters, **Kasumi**, **Nabiki**, and **Akane**. The show revolves around the love/like/hate relationship between Ranma and Akane. In normal circumstances they would get along, but because their engagement has been forced upon them by their parents, they pretend to dislike one another.

Also introduced were three rivals for Akane's affections. **Kunou Tatewaki**, self-proclaimed "greatest athlete in school;" **Dr. Tofu**, the martial-arts doctor whom Akane has a crush on; and **Ryouga**, an old classmate of Ranma who fell into a Jhusenkyo pool, changing into a little black pig, **P-chan**.

In the next three episodes we meet Kunou's sister **Kodachi**. Kodachi uses a strange form of martial arts based on dance gymnastics. Akane is chosen to represent Furinkan High School in a kakutou shin taisou match against St. Heveraki High School represented by Kodachi. It is a very strange contest: Two girls fight each other using ribbons, batons, and hoops inside a boxing ring. The contestant knocked out of the ring loses. As events progress, Kodachi falls in love with Ranma, Akane injures herself training, and Ranma is volunteered to take her place. I won't give away the winner of the match, but the ring gets trashed by the end of the match.

City Hunter

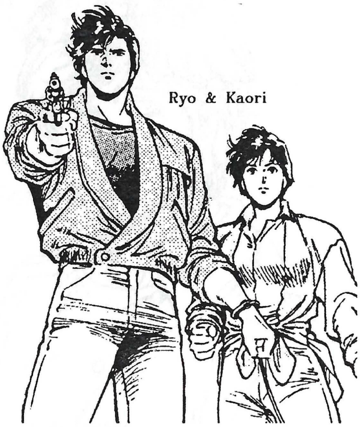
Overview by Lonny Volat

City Hunter is a popular detective drama created by manga artist **Tsukasa Hojo**. Taking place in modern-day Tokyo, it is about the adventures of a gun-for-hire **Ryo Saeba**. Like the American TV show *The Equalizer*, Tokyo is populated by people whose problems are too large for the police to handle, or are borderline illegal. In desperation, they leave a message addressed to "XYZ" at Shinjuku Station (the Japanese equivalent to Grand Central Station). In time, they are contacted by Ryo's partner, who screens them before arranging a meeting with the City Hunter. The cases always involve a beautiful woman, plenty of action, and lots of *mokkori* (a term explained later).

The main character in the series, Ryo Saeba, is a true professional in *almost* every sense of the word. He has a very strict sense of honor, and will bend over backwards for his client, risking his own life on many occasions. He is one of the world's foremost marksmen (in one instance firing through the windows of a passing loaded subway car to hit a villain on the other side of the tracks) and perfectly capable in hand-to-hand combat as well. Ryo has only one major problem: his uncontrollable lust. His normal cool demeanor flies out the window when confronted by a pretty face. And every case invariably involves one....

Ryo has two partners during the course of the series. The first is **Hiroyuki Makimura**, who is/was a member of the Tokyo Police Department. Hiroyuki has a wide range of informants, and is responsible for much of the information that Ryo uses to solve his early cases. Hiroyuki dies in the fifth episode while attempting to solve a case without Ryo. Before he dies, he reveals the truth about his sister, **Kaori**, who continues as Ryo's partner. Kaori screens Ryo's clients. It is a wonder that he ever gets to see any of them, because Kaori is insanely jealous of Ryo and becomes quite upset with his roving eyes (and roving hands, and roving lips, and... well, you know). She is the wielder of an extra-dimensional 10-ton mallet which she uses to make her feelings about Ryo's libidinous attitude known to him (the Japanese phrase is *mokkori*). Like Kei of The Dirty Pair, Kaori is fond of dressing in masculine clothes and thinking she looks sexy, but invariably winds up mistaken for a man and starts destroying things. She does get involved in several of his cases, but she is not usually much of a help. As good as Ryo is with firearms and fists, Kaori is as bad (except for the aforementioned mallet).

Other characters which appear in the series are **Saeko**, a female detective who often uses her not inconsiderable feminine wiles to entice Ryo into helping her (he never gets to collect), and **Umibozu**, otherwise known as the Falcon, a mercenary soldier whose path sometimes crosses with Ryo's. Umibozu runs the Cat's Eye Lounge, the same one which is



Ryo & Kaori

the centerpiece for Hojo's other well-known work, *Cat's Eye*, suggesting that both take place in the same world.

Lupin III (TV Series)

Overview by Joe Vecchio

Monkey Punch's *Lupin III* is one of the most popular manga/anime series in the history of anime. It has spawned at least three seasons of television episodes as well as several movies, to include the famous *Lupin III and the Castle of Cagliostro,* which was animated by **Hayao Miyazaki** himself (Miyazaki also animated two episodes of the television series: *Albatross: Wings of Death* and *Sayonara Lupin*).

The series revolves around the great gentleman thief **Lupin III**, great grandson of Arsene Lupin, whom he emulates. Lupin is the greatest thief of his time, although he only steals from people who can afford it, and loves crime as an art form rather than just a means to get quick cash. To ply his trade he uses the most sophisticated homemade equipment imaginable, and his gadget pool is so diverse as to include such items as a transmitter inside a (six-sided) die, assorted gadgetry hidden in a false foot, and a flare bomb hidden in his hair. In addition to these devices, he is a master of disguise (it is said that no one knows what he really looks like), an expert at escape, and a consummate actor. Lupin is not perfect, however: His weaknesses for beautiful women and good food sometimes land him in trouble. He also has incredible luck, both good and bad; although the good luck does sometimes cancel out the bad (a perfect example of this is during the Cagliostro movie, where, when one of his gadgets failed, he was able to achieve his goal through some other means).

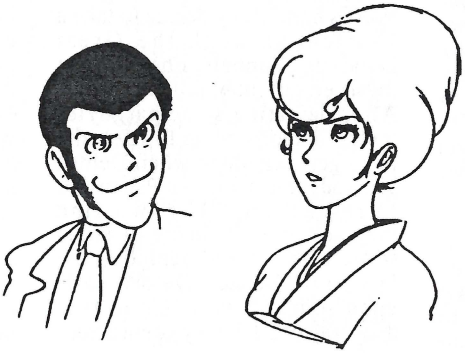
Accompanying Lupin almost always is the sullen gangster **Daisuke Jigen**. A former Mafioso hit-man from Chicago, Jigen is an unbelievably great shot, and has been known to accomplish such feats as shooting missiles from a moving airplane. Jigen is less emotional than Lupin, and helps keep his wilder sprees in check, as much as can be done. It should be noted that Jigen's great marksmanship stems from how he aims: using the ever-present hat he wears. Without it, he is at best an average shot...

Another accomplice is **Goemon Ishikawa**, the descendant of a great samurai thief. Goemon is not always with Lupin, although he finds his way there when Lupin needs him. Quiet and meditative, Goemon is a master swordsman armed with a near-perfect weapon, capable of slicing through anything from steel girders to solid stone rather easily.

Fujiko Mine is a great thief in her own right, and acts occasionally as Lupin's rival and ally (sometimes both). Lupin has the hots for her and she knows it, and occasionally uses this fact to her advantage. It must be pointed out that the Miyazaki's version of Fujiko is quite different from Monkey Punch's - Monkey Punch portrays her as being far more sexually active than Miyazaki; in fact, in one story from the manga she sleeps with all the main cast members, including **Zenigata**, the INTERPOL policeman.

A former detective in the Tokyo police force, Zenigata joined INTERPOL in order to have more freedom to chase Lupin internationally. He is single-minded in his obsession for capturing Lupin, who is always one step ahead of him. Again, as with Fujiko, Zenigata is portrayed quite differently by Monkey Punch and Miyazaki. Miyazaki portrays him as being one of the best, if not *the* best, policeman in the world, with Lupin being just a little bit better as a thief. Monkey Punch usually makes him out to be a buffoon, always being humiliated by Lupin.

While currently Lupin is neither on television or in manga (unless you count reruns and reprints), the occasional movie and OAV still pops up. Lupin remains popular with fans in both Japan and America, for reasons which become readily apparent.



OAV / Movie Synopses

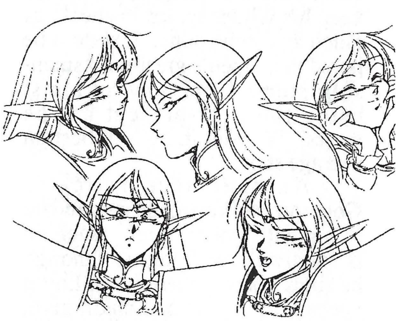
Record of Lodoss Wars

Synopsis by Lonny Volat

Record of Lodoss Wars, by **Yasuda Hitochi**, is an OAV series set in a medieval fantasy world. The story takes place on the island of Lodoss, which has been the traditional battleground between the forces of Good and Evil. In the past, six heroes had fought on the side of Good. However, after the battles were all over, the six went their separate ways. Several of the heroes turned to Evil. One of those, **Beld**, is now Emperor of Marmo. Beld seeks to control all of Lodoss. To this end, he has gathered his loyal followers and raised his armies. Opposing him is **King Faun**, of Vallis. Beld easily conquers the outlying kingdoms, and prepares for his final assault.

The series centers around the actions of a new group of six heroes. They are led by **Pan**, son of **Teseus** (a Knight of Fallis and one of King Faun's greatest warriors). Teseus disappeared some years ago, and Pan, who has inherited his father's armor and sword (though not his skill), wishes to become a great knight like his father was. With him is his childhood friend, **Eto**, who had joined the Church of Fallis to become a priest. Eto recently left the church to travel around Lodoss, spreading the word of Fallis. After leaving his village, Pan and Eto are joined by **Slayne** (a wizard) and **Gim** the dwarf. The quartet is met by an elf named **Deidrit** (who had been following them discreetly). Deidrit seems to be "interested" in Pan. In the dungeons of Myse Fort, where the group is unjustly imprisoned, they meet their sixth member, **Woodchuck**, a thief. The adventurers plan to journey to Vallis, in order to aid King Faun in the war against Marmo.

The first episode in the series serves as an introduction. It takes place outside the normal story line (episode two is where it actually starts). The group, already complete, is travelling to consult **Wort**, and aged wizard and one of the original six heroes. To get to Wort's home, they decide to take a shortcut through the Great Dwarves' Tunnels, once a great dwarven city now fallen to ruins. After defeating some gargoyles (stone demons come to life), the band gets separated when Deidrit gets caught in a trap and Pan rushes to rescue her. The two find themselves in a shrine of some sorts, with a mural depicting the last Great Battle. Deidrit calls upon some elven magic to find their way out, but they come across a very large dragon. Pan's attempt to fight the dragon is almost laughable in its futility. The pair are about to get cooked, but are rescued by the arrival of the others. A great battle ensues and the dragon is finally slain. But its death throes threaten to collapse the city on the company's heads. They just barely make it to safety.



The entire adventure is viewed with some interest by Wort and **Karla**, using Wort's crystal ball. Karla is a witch in the service of Emperor Beld, and one of the original six heroes. Actually, Karla is a spirit, who has possessed a young priestess named **Lairia**. It is Lairia whom Gim is seeking, to return her to her mother (**Neese**, a priestess of Fallis and Gim's friend). Wort sees great things in their future, and believes that they will be the ones to throw down the power of Marmo. Karla does not think so highly of them, and makes plans to end their interference.

Record of Lodoss Wars, with its brilliant animation, rousing score, and well-rounded characters is one of the best OAV series currently on the market. Fantasy gamers especially will find a great deal to enjoy with *Record of Lodoss Wars*. Indeed, even without subtitles, *Lodoss Wars* held the attention of friends of mine who would not otherwise watch anime because of the language barrier. With the subtitles (courtesy of the Lodoss Warriors), *Record of Lodoss Wars* is sure to be a run-away hit among fans.

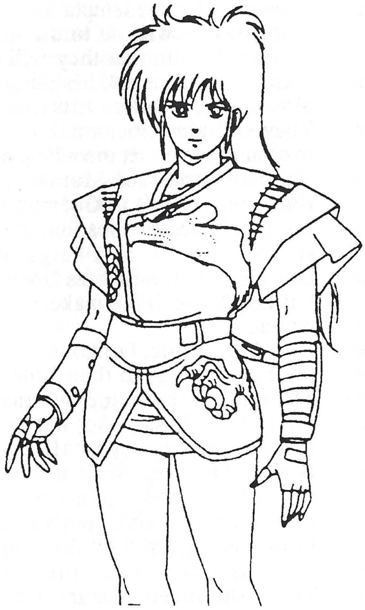
Yotoden

Synopsis by Lonny Volat

The *Yotoden* OAV series takes place in feudal Japan. Similar in style to *Dagger of Kamui*, it involves the ongoing battles between the survivors of several ninja clans and the evil forces led by **Warlord Nobunga**.

The central character to the story is **Ayanosuke** of the Kasumi Clan. Her real name is Ayame, and her entire clan (including her brother Shinnosuke) were slain by a monster that was being controlled by Nobunga. After the destruction of her village, she changed her name to a more masculine form and set out to avenge her dead kinsmen. She wields a magical tanto (Japanese dagger), which is one of three weapons mentioned in an ancient prophecy.

While travelling along a stream, Ayanosuke is accosted by a gang of bandits. After killing three of them, she is challenged to a duel by their leader, **Sakon**, who is the last living member of the Hyoga Clan. The fight between the two is tense, with neither able to gain a definite advantage. Suddenly, Nobunga's demons (the **Oboroshu**) attack and slay all of the bandits. The Oboroshu are controlled by **Saegusa Jinnai**, a minion of Nobunga. Ayanosuke and Sakon fight bravely and are nearly overcome when a mysterious chanting pervades the forest, coming from everywhere at once. The demons collapse, but Jinnai escapes.



Ayanosuke

The two ninjas follow the voice upstream and discover **Ryoan**, a strange monk who knows of the Prophecy of the Swords and is keeping an eye on the two. He knows that Sakon also wields one of the three mystic blades. After distracting them, Ryoan disappears. Ayanosuke and Sakon decide to travel on together. They are forced into a tree in order to avoid Nobunga, who is galloping down the road accompanied by **Rammaru Mori**. Rammaru, although appearing as one of Nobunga's counselors, is actually the demon who has possessed Nobunga and started him on his war of conquest.

The next day, the two ninjas are ambushed by another group, this one led by **Ryoma Kogure**, of the Hagakure Clan. He is the son of the clan's leader, **Lord Genyusai**. Ryoma uses a yari spear, which is the third weapon of the Prophecy. He escorts Ayanosuke and Sakon back to the fortress home of the Hagakure ninja. When they get to the fortress, they are met by **Kikyo**, Ryoma's sister. She is surprised to see Ayanosuke, whom she immediately recognizes as a girl.

Lord Genyusai meets them, and all four sit down to discuss Nobunga's evil plans, and the Prophecy of the Swords. Later, when Ayanosuke is alone in the garden, Kikyo comes to her. Ayanosuke explains to her what happened to her village and why she masquerades as a man.

That night, the Oroboshu attack the fortress. Sakon is the first to discover them, slaying a simian-like demon which had attacked a young woman. Ryoma runs to inform his father, but he is too late - a gelatinous creature has already engulfed Lord Genyusai. A fierce battle ensues, and Ayanosuke quickly makes her way to Saegusa Jinnai, who is leading his demonic troops from atop the fortress wall. He manages to throw Ayanosuke off from the wall, but she throws a line around his neck and drags him down with her. She uses his body to cushion the impact when they land.

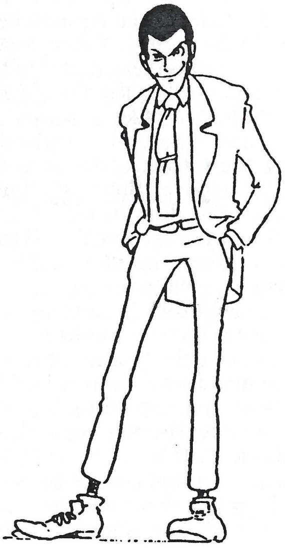
Kikyo comes forward to embrace Ayanosuke, but she sees that Jinnai is not yet slain. He fires a quartet of finger projectiles at the unsuspecting Ayanosuke. Kikyo intercepts them with her own body, and Ayanosuke attacks Jinnai. But Jinnai transforms, becoming the monstrous worm-like creature that had attacked the village of the Kasumi ninja. As Kikyo dies, Ayanosuke summons all her inner strength, activating a bolt of energy which emerges from her enchanted dagger and destroys the monster once and for all.

The first chapter of the *Yotoden* series ends with the three friends standing over Kikyo's grave, pledging the destruction of Warlord Nobunga.

Lupin III: Plot of the Fuma Clan

Synopsis by Lonny Volat

This is yet another film covering the adventures of **Lupin III**, the greatest thief in the world. The grandson of Arsene Lupin, he is an expert at disguise and



Lupin

mechanical gadgetry. He is also not too bad with a gun. Along with his cohort **Jigen**, a notorious Chicago ex-mobster and one of the world's best marksmen, Lupin crosses the planet robbing from the rich and giving to the poor. Poor Lupin, that is. From time to time, they are assisted by **Goemon**, a wandering swordsman. Goemon's skill with a blade is unmatched, and he is capable of slicing through stone or steel as though it were butter. Also working with them (or against them, as circumstances dictate) is **Fujiko**, a freelance journalist (the cover identity for her own larcenous pursuits).

Although he'd be the last to admit it, **Inspector Zenigata** of Interpol also finds himself working alongside Lupin's gang. Zenigata is obsessed with capturing Lupin and putting him behind bars, but he often realizes that whoever Lupin happens to be fighting against is far more evil and dangerous, and so turns his efforts towards this new enemy, invariably letting Lupin escape in the process.

Plot of the Fuma Clan begins with Lupin, Jigen, and Fujiko attending the wedding between Goemon and a young girl -- **Murusaki** of the Suminawa Clan. The ceremony is interrupted by a group of ninjas who wish to steal the Suminawa Clan Urn, a relic which is very important to the clan. With the aid of Lupin and Fujiko, Goemon manages to prevent the theft of the urn, but Murusaki is abducted in the process. Goemon insists that the urn be traded for Murasaki, but her grandfather, **Sumida**, tells him that the pot is the key to the location of the Suminawa treasure, and must not fall into the hands of the enemy (revealed to be members of the **Fuma Clan**). Not even for the life of his granddaughter.

Meanwhile, a agent named **Kazari** tries to persuade Zenigata to come back out of retirement, where he's been ever since he saw the (supposed) death of Lupin in a yacht explosion. "Life has no meaning now that Lupin is gone," he says. But Kazari provides him with a photograph of Lupin (taken at the wedding). Zenigata begins to doubt that Lupin is truly dead.

That night, Lupin and Jigen manage to steal the urn from the Suminawa vault. From the pot, Lupin discovers the location of the treasure. They give it to Goemon, so that he can save Murusaki. As the trio travel to the meeting place, they run into Zenigata, on his way to police headquarters to renew the investigation. A chase ensues, but Lupin and his friends manage to elude the police, giving Zenigata and Kazari a good dunking in the process.

The meeting place for the exchange is an old railroad yard. Lupin throws a few insults at the ninja leader, but Goemon is the one who gets upset, fearing that Lupin's behavior may endanger Murusaki. The exchange is made, but Lupin tries to retrieve the pot with a fishing pole. The Fuma ninjas hold onto the urn, and start shooting. The police arrive, but the ninjas are already slipping into police uniforms (!), and Lupin, Jigen, and Goemon (along with Murusaki) escape using one of the locomotives. In the confusion, the Fumas sneak off. Kazari witnesses their departure, and a smile plays across his face.

When he realizes that the pot has been stolen, Sumida decides that there is only one thing left for him to do. He gets a shotgun and travels to a desolate mountain range, beneath which is buried the Suminawa ancestral castle. Locating a small shrine, he fires at a small keyhole within. The importance of this will be revealed later.

After their escape, Lupin and his companions stop in the woods. Lupin tells Murasaki to avail herself to any of the clothing located in the car (she is still wearing her wedding kimono). Lupin, Jigen, and Goemon walk off among the trees. Goemon plans to follow after the Fumas, but he doesn't know where they are. He also doesn't want Lupin involved, knowing what the temptation of all that treasure will do to the thief. Lupin tells him that they will not take any treasure, and besides, they already know where it is hidden. They will give Goemon the information if he will let them help him. The newly-dressed Murasaki arrives, and reveals to Goemon that Lupin told her the location, so that she could use it as a bargaining chip also. This infuriates Goemon, but Lupin and Jigen make a hasty retreat.

Meanwhile, Fujiko is trailing the Fuma ninjas to their hideout. The ninjas present the Suminawa urn to their boss (who, not being named, will just be called **the Boss**). The Boss turns it over to one of his men, who uses a machine to reveal the pot's secret. Fujiko is captured by the ninjas, who take her to see the Boss. There she meets Kazari, who is evidently in the Boss's employ. Kazari realizes that her pendant contains a miniature transmitter (placed there by Lupin), and decides to use the pendant to lure Lupin into a trap.

Lupin and Jigen are tracking the pendant's signal, which leads them straight to police headquarters, where they are confronted by Kazari and Zenigata. Lupin reveals Kazari's treachery, but Kazari escapes. Torn between who to chase, Zenigata finally chooses to follow Lupin. Another great car chase begins, which results in the demolition of a Japanese bath-house. While Zenigata is pursuing Lupin, Fujiko manages to escape from the Fumas, recovering a key which was hidden in the urn. She then helps Lupin and Jigen get away from the police.

The Boss and his men reach the Suminawa mountain, and find the hidden entrance. They also find Sumida. After disarming him, the Boss offers him a choice: Lead the Fuma past the traps, or die. When Sumida refuses to cooperate, he is tossed over the cliff. The Boss decides that they will have to go in and take their chances. When Goemon and Murusaki arrive, they find the entrance open. Carefully going inside, Murasaki bypasses several traps and reveals that the obvious path is not the correct one. She discovers the location of a secret door which leads to the treasure. Seeing that the door had not been disturbed, they backtrack to find the Fumas, not realizing that the ninjas had been following them, and now know where the secret door is.

Zenigata

Lupin, Jigen, and Fujiko make their way to the mountain, two steps ahead of Zenigata. The police discover Sumida, still alive, who tells them that the treasure is safe, that all the intruders will die. By entering the tunnels without inserting a key (the one Fujiko has) into a special key-hole (the one that he destroyed), they activated a trap which will create a massive cave-in and completely seal off the tunnels. When Zenigata reveals that Murusaki is down there with them, Sumida begs that the Inspector help him to locate his granddaughter.

Goemon and Murusaki are reunited with Lupin, and the five now realize that they must have missed the Fuma. So they proceed to the temple, avoiding several traps along the way. But they finally fall prey to a particularly vicious one. Goemon, alone inside a temple, is subjected to a hallucinogenic gas that makes him believe that his friends are evil samurai warriors, and he wounds Murusaki in the process of fighting them. Realizing that the gas may be of some use, each of the others takes a small pot with them.

They finally find the Suminawa Castle, which is literally covered with gold! Jigen and Fujiko go nuts, but Lupin is worried. Where are the Fuma? Surprise! The Fuma arrive and attack. Lupin, Jigen, and Fujiko hold off the ninjas (using the hallucination gas), while Goemon and the Boss struggle in a classic martial arts duel. Murusaki is chased by Kazari, who falls to his death. Goemon manages to defeat the Boss, when suddenly the ceiling begins to collapse.

Zenigata and Sumida arrive, calling for everyone to get out. Fujiko tries to take an armload of gold shingles, but loses them when a bridge collapses beneath her. Zenigata and Sumida are separated from the others, and emerge at the main entrance. They spot Lupin and the rest exiting from a side cave. Now that the true bad guys have been dealt with, Zenigata can happily renew his pursuit of Lupin.

Metal Skin Panic: MADOX-01

Synopsis by Alex Matulich

Metal Skin Panic is a mecha-film parody, but you probably have to see a lot of other anime in order to fully appreciate it. The story is about a young man who, after his curiosity traps him inside a big metal robot suit, tries to keep a date with his girlfriend while avoiding the army's attempts to get the suit back through any violent means necessary. The main characters are:

MADOX: An experimental robot-like tank, with awesome firepower and automatic defense reactions.

Kusomoto Elle: A female test pilot for tanks. She's the only person who has experience in the MADOX unit.

Lt. Kilgore: A crack tank driver who swears to destroy the MADOX after his humiliating defeat by MADOX during a test demonstration.

Sujimoto Koji: The hero of the story who gets stuck inside the MADOX suit.

The story begins with a scene showing the design stages of the MADOX personal battle tank, and transitions to a demonstration battle between the MADOX and several remote simulator tanks. Elle, piloting the MADOX-01, obliterates the opposition tanks controlled by Lt. Kilgore. Kilgore swears to get even, not with Elle, but with the MADOX.

Later, a big freeway accident causes a transport truck to lose the crate that contains the MADOX; the case falls into a truck owned by Koji. The military naturally believes that the accident is a terrorist act, and makes plans to reclaim the MADOX from terrorists' hands. They can't use

MADOX-02 because it's being overhauled, so Lt. Kilgore is assigned to recover MADOX-01. After all, he is the army's best tank driver and the only person who has been up against the MADOX.

Meanwhile, Koji and a friend try to move Koji's mysterious newly-found crate into Koji's apartment. Before leaving, his friend mentions that Koji's girlfriend **Shiori** called and wants to see Koji that evening at 8 pm at the NSR building.

Koji unlocks the case and MADOX-01 emerges. Koji reads only enough of the operator's manual to gain entrance to the mecha, and without warning a mechanism pushes him inside and locks him in place. He drops the manual just as he is about to read the part that explains how to get out. The military detects MADOX-01's activation.

At full thrust and out of control, Koji crashes through town, gaining control long enough to figure out how to eat while wearing the tank. He cannot, however, learn how to extricate himself so that he can keep his date with Shiori, who had informed him that her father is sending her to a school in England in four days.

Lt. Kilgore prepares to go after MADOX. Elle admonishes him not to turn Tokyo into a Vietnam battlefield. Kilgore doesn't really care what happens, as long as he gets his quarry. Elle decides to go after MADOX-01 herself using the prototype unit MADOX-00, thinking that if she can make contact before Kilgore, she might prevent a violent battle.

Koji, having concluded that he is impressively dressed for his date with Shiori, stops by a gas station to fuel up, and flies off to meet her. On the way, he encounters some traffic problems and the military. An Apache helicopter activates the MADOX's automatic defenses by firing on Koji, resulting in the chopper's destruction. Koji escapes into a deserted subway terminal and decides to travel the subway tunnels to the NSR building where Shiori is waiting.

Elle catches up to Koji in the subway and knocks him down with a few powerful shots. Koji, embarrassed to admit that he is stuck in the suit, refuses to give up and tries to fight with Elle and her MADOX. As Kilgore arrives at the NSR building, Elle manages to deactivate Koji's MADOX and open it. She is surprised to discover a boy inside. Koji explains that he was just trying to meet a girl and got stuck in this suit.

Kilgore, viewing the conversation on a security monitor, asks Elle to let him pick up the MADOX, but Elle wants to take care of it herself. Koji and Elle ride an elevator up from the basement to the first floor, and as the door opens, Kilgore's waiting army fires on them. Elle's MADOX is hit in the legs and immobilized. Elle realizes that Kilgore fully intends to pursue the MADOX until he can destroy it. She explains to Koji that he must beat Kilgore in order to stay alive.

Koji meets Kilgore's tank (the standard type with treads and a turret) and they start fighting. Koji manages to flip his adversary upside-down and then runs toward an outside elevator, but the elevator complains about the weight, and an attacking helicopter forces Koji back inside the building. Kilgore rights himself and tries to chase Koji up some stairs.

Koji and Shiori catch sight of each other from different windows of the building when Koji is hit by a blast from Kilgore's tank. Koji manages to collapse a sky-high walkway between two buildings while Kilgore's tank is negotiating it, but as his tank falls, Kilgore ensnares the MADOX with some cables. Koji grabs a steel beam, and Kilgore's tank hangs from Koji's. Koji finally ejects from his MADOX, and both tanks, with Kilgore, fall to the ground far below.

Shiori finally meets her beaten-up Koji, who apologizes for making her wait.

At the end of the film is some interesting footage of some of the actual military hardware used in the story.

Dirty Pair: Project Eden

Synopsis by Paul Browder

The year is 2141 A.D. Humans have developed a warp navigation method and have used it to explored many planets. In order for the warp engines to work, they must be built from Vizorium (a rather expensive material).

The story begins on a resort planet encircled by a giant space ring. An attractive blonde woman takes an elevator up to the space ring and it appears she's ready for business. A spaceship comes into the picture and the men inside also seem ready for business (they have brought stolen Vizorium with them). The men and the woman bargain for the price of the Vizorium. They reach an agreement, but the woman decides to pull a fast one on the thieves. After blinding them, she does a back flip, pulls her gun, and reveals her true identity: **Kei**, a red-headed undercover agent sent to capture the crooks. But the crooks don't give up so easily. After an exchange of gunfire, one crook escapes in a spaceship. The other activates a bomb and throws it at Kei and her dark-haired companion, **Yuri** (who has arrived a little late to the scene). When the second crook tries to escape into a spaceship, the two women follow, leaving the bomb behind. Kei and Yuri knock the crook unconscious just as the bomb explodes. The explosion pushes the spaceship away and destroys a large section of the space ring (if not all of it).

The story turns to another planet called Agerna in the country of Uldas. Where an experimentation plant is creating Vizorium from ore. Suddenly, the plant is attacked by the alien creatures, intent on stealing the Vizorium. Security forces are called in, but their efforts are in vain.

Yuri

The next scene shows **Professor Waxman** (a mad scientist who has spent many hours trying to mutate the aliens into humans) pulling plugs from his body. He is frustrated that his experiments are not working. His butler, **Bruno**, tries to calm him down with an old bottle of wine, but Waxman ignores him and continues mumbling to himself. Meanwhile, Kei's and Yuri's personal spaceship (aka: the Lovely Angel) lands on the planet Agerna in the country of Edia.

The chief manager of Edia argues with the production committee chairman of Uldas. The Uldans are concerned about the recent attacks against their plants and believe it is the Edians' fault. The Edians don't know much about the Uldans' secret plants and don't want to be bothered. The Edia manager is told that Kei and Yuri (aka: the **Dirty Pair**) have arrived, so the argument ends.

Kei and Yuri are debriefed about the situation on Agerna. Apparently, Agerna is a planet loaded with Vizorium. The two countries that inhabit the planet, Edia and Uldas, both live off the profits of Vizorium sales. The Dirty Pair were called in to save the two countries' economies.

Traveling to Uldas on an ore-truck, the Dirty Pair meet with a production chairman at one of Uldas's experimentation plants. They learn about the aliens and the damage they caused. The chairman still believes that Edia is behind the attacks, but Kei and Yuri disagree and leave the rebuilding process to Uldas.

The Dirty Pair take time to explore another damaged experimentation plant, which appears to be deserted. They end up taking baths in one of the shower rooms and are rudely surprised by a peeping tom. After being slightly beaten up, the peeping tom turns out to be **Carson D. Carson** (the crook that escaped at the beginning of the story). To Carson's dismay, a Vizorium sample falls out of his pouch and he is arrested. Just as Kei recovers the sample, aliens attack. Kei, Yuri, and Carson run for their lives only to be stopped by a dead-end ledge. Just as the three are about to be destroyed, Carson grabs the Vizorium sample and throws it to the aliens. The aliens go wild and start killing each other to get the sample. In the meantime, Carson provides a means of escape and the three get away onto their ore-truck.

Flying away on the ore-truck, Kei and Yuri learn a little of why Carson was hiding back at the plant. He says it has something to do with Professor Waxman. They all decide to work together, but not to interfere with one another's plans.

They park their ore-truck on a nearby cliff and commence infiltrating Professor Waxman's secluded and well-protected base. Carson turns out to be better at breaking into the base than Kei or Yuri. Inside the base, Waxman is still working on turning an alien into humans. As Carson watches Waxman from the shadows, Waxman activates his current project and, amazingly, a human woman walks out of the project's container. As Waxman moves closer to get a better look at his creation, the woman mutates back into an alien and then self destructs. Waxman leaves the room disappointed, with Carson secretly following behind. Kei and Yuri run into Carson, literally, and knock him out. They pause a moment and then leave him behind, hot on Waxman's tail.

Kei

When Kei and Yuri finally catch up with Waxman, they find him talking to a piece of ore as if it were alive. He calls it and its race the **Sadinga** (those alien creature dudes). He wants to evolve the Sadinga ore into humans before the ore is completely used up by humans. As Waxman is talking, Carson comes along and nearly reveals the Dirty Pair hiding above the professor. This scene is rather humorous. After Waxman leaves the room dejected, the three fall to the floor and Kei starts complaining at Carson. But despite their differences, Kei appears to be falling in love with Carson. Suddenly, the floor collapses beneath them and they fall into a large room filled with Sadinga ore. An eyeball-looking laser-cannon starts shooting the pieces of ore and the ore suddenly become alien Sadingas!

As these events transpire, Waxman takes a "bubbleball" bath. After he wonders to himself whether or not to continue his research, he shoos away his ever-concerned butler, Bruno, and observes his computer screen. It appears to him that three of the Sadingas have formed into humans and that they are fighting for their lives. He runs to save them.

Obviously, the three humans are not Sadingas, but are Kei, Yuri, and Carson. Waxman, not realizing this, ends up pulling all but Yuri from the fray. Yuri survives, however, by destroying the eyeball laser and exploding it onto the remaining Sadingas.

Later, Kei and Carson are in captivity together (acting like a couple of lovebirds), and Yuri is piled underneath a number of dead Sadingas. Yuri escapes wearing a dead Sadinga as a costume.

Waxman rejoices at his "new Sadinga creations" by surfacing his entire base. As Waxman takes genetic samples from Kei and Carson, Bruno walks in bringing along the old bottle of wine. This is when Kei finds out that the wine is what Carson came for (Bruno had stolen the wine from Carson as Carson was stealing it).

Waxman begins "the speech" about how humans are so much more evolved than animals and how man takes this for granted. Afterward, Waxman mistakenly "humanizes" Yuri. Thus begins the process of mass mutating Sadinga ore into "humans," using genetic samples from Kei and Carson. In the process, the Lovely Angel, with its pilot **Mughi** (a giant cat), swoops down and frees Kei and Carson. The ship also delivers weapons for the Dirty Pair. The "humanized" Sadingas begin their attack against the Dirty Pair and Carson. An explosive fight erupts.

Waxman and Bruno make their escape with Carson close behind. As the Dirty Pair continue their offensive with the "humanized" Sadingas, Carson fights with Bruno in a scene faintly reminiscent of The Empire Strikes Back. In the fight, the old bottle of wine that Carson has come for, falls out of Bruno's coat. As Carson goes to grab it, he is severely wounded and Bruno runs for safety. As Kei and Yuri run to help him, Carson tells them that he's okay. He wants them to go after Waxman while he holds back the aliens.

The Dirty Pair once again catch up with Waxman and Bruno. In the battle that follows, the Dirty Pair end up kickin' butt. Meanwhile, Waxman's base is blowing to pieces and, ultimately, it is completely destroyed.

Afterwards, Kei looks on the burning remains of Waxman's base, lamenting the seemingly obvious death of Carson. But Carson somehow survives and everything turns out peachy-keen. That is, until a strange domino effect activates all the Sadingas on the planet, destroying everyone on the planet Agerna. But somehow, Carson D. Carson, Professor Waxman, Bruno, and the Dirty Pair, of course, survive the devastation.

Sol Bianca

Synopsis by John Stepp

A smuggler ship sails through space, headed for the planet Tres. On board, a child hides in one of the cargo containers, anxiously awaiting the arrival at Tres.

On the bridge, a crewman announces that an unidentified ship has been detected at short range, on an intercept course with the smugglers. The ship disappears. This greatly confuses the smuggler captain. Ships cannot disappear! They cannot even space warp without the assistance of jump gates.

Suddenly, the mysterious ship reappears immediately in front of the smuggler ship. It quickly disables the smuggler with an astounding (if brief) display of superior technology. A small boarding party eliminates smuggler resistance and departs with the cargo (including the still-hidden stowaway).

When the boy recovers, he hears female voices outside the cargo container. Peeking out of his box, he sees several women sorting through the cargo from the smuggler ship, expressing delight at several items including a high-power laser rifle and a new dress. The boy realizes that he is in the clutches of pirates, consist of four women and one girl. The pirates are greatly surprised when they open the container with the stowaway.

In the ship's lounge (a very nice park-type room), the crew of the pirate ship *Sol Bianca* gathers to decide the fate of their stowaway. **May**, the girl, has been unsuccessfully trying to learn why the boy was on the smuggler ship in the first place. He is not very communicative. All he will say is that his name is **Rim** and that he wants to go to Tres. When pleasant questioning provides no answers, **April** gets mad. She frightens Rim into revealing that he is from the planet Uno.

June, sporting a dress over which she and May had earlier been fighting, informs the rest of the crew that Uno and Tres are sister planets. Several years ago, a civil war occurred between the two. Tres was victorious. Tres is currently a military dictatorship presided over by one **General Batolos**. June has no substantial information on Batolos.

On Tres, a rather barren

planet with a ring-shaped space station encircling it (a *large* station), public executions are being held in the capital city. General Batolos apathetically presides and a large number of well-to-do citizens enjoy the spectacle. The executions are cruel and bloody.

Things are even worse on Uno. Uno is an extremely inhospitable place. The natives are forced to work under terrible conditions (exposure to the atmosphere eventually proves fatal). When a worker is overcome by the environment, the guards are quick to put him out of his misery and get the rest of the slaves back to work. The materials mined from the planet are shipped to a spaceport equipped with numerous mass-drivers. The mass-drivers launch cargo capsules towards Tres, presumably to be caught by Tres's space station. At the spaceport, several natives, under the leadership of a gentleman called **Dr. Derapas** plan a rebellion.

Meanwhile, the *Sol Bianca* pirates argue over Rim's fate. They consider dumping him into space, but not all the pirates are comfortable with that idea (least of all May, who has become very fond of Rim; they are about the same age). April gets frustrated, throws the boy into an airlock, and starts depressurizing it.

They pull him out before he is harmed. April thought mortal fear might loosen up his tongue a bit. Back in the lounge, the pirates explain that their primary motivation is money. They don't have anything against him; they just have never dealt with a stowaway before. Rim tells them that if they take him to Tres, they will find treasure there. The pirates are highly skeptical. When Rim mentions the Golden Box, Feb and June take him more seriously. They throw him back into the airlock to determine his truthfulness.

April

After assuring themselves of Rim's integrity, Feb and June return him to the lounge, where they give an explanation to the rest of the pirates. The Golden Box, or **Gnosis**, as it is also called, is a legendary artifact dating back before the beginning of time. It is rumored to bestow godlike power. The pirates are unanimous. Next stop: Tres.

As they near Tres, the *Sol Bianca* encounters a group of patrol ships. After a moment, the pirates decide to close and destroy the patrol. Unfortunately, the patrol has orders to shoot first and identify targets much later. They fire on *Sol Bianca* as soon as they detect it. Before *Sol Bianca*'s shields can be raised, the first volley strikes hard. The engines are disabled and the shields are damaged but remain functional. The pirates decide to retreat while the patrol continues their bombardment. June activates the dimension motor (the unique device which allows them to make space warps without the assistance of a jump gate) and the pirates start to leave the bridge (the jump procedure is automated).

As yet another volley rocks the ship, the pirates realize that the dimension motor is not engaging. Rushing back to their positions, they query the ship's computer, "G," about the failure. "G" replies that the dimension motor cannot function while anyone except the pirates is on board; Rim is preventing their escape. Feb quickly orders April, June, and **Janny** (despite her protests) to take Rim to Tres in *Sol Bianca*'s shuttle. May and Feb will repair the ship as soon as possible and rendezvous with them later. The shuttle slips by the much slower patrol ships and *Sol Bianca* vanishes.

Batolos receives news of this baffling event with considerable interest. He is also informed that the pirate ship launched a shuttle before disappearing.

The shuttle touches down without incident. After a quick scan, June declares the area clear. The pirates leave the shuttle and fall right into an ambush. June quickly proves that she should have been left on the ship. Despite spirited resistance, the pirates and their stowaway are quickly subdued.

The *Sol Bianca* is hiding in an uninhabited region of Tres's ring (it jumped directly to this location). Feb has a hang-over and is not dealing well with the recent failure of artificial gravity. May announces that it will take a full day to complete the repairs to the ship.

In his throne room, General Batolos is told that the boy captured with the pirates is the son of Dr. Derapas. Batolos notes this with a smile and has the pirates brought in to face his judgement. In order to indulge the boy, Batolos turns on the lights to his treasure vault (conveniently located directly behind the throne). A staggering amount of wealth is displayed, as well as a number of unmoving humanoid figures, which serve as display stands for various jewelry. All of the figures are beautiful women who have been placed in suspended animation. The collection also contains what June believes to be the Gnosis.

Rim runs to one of the women crying "Momma!" He hugs her and explains that he is here to rescue her. His father would not have approved, but Rim had to save his mother. Then he realizes that his mother has not moved. He doesn't understand what has happened to her. Batolos is very much amused. Janny and June are not amused. April is furious.

Batolos informs the pirates that, despite the difficulties they have caused him (he owned the smuggler ship which they attacked), he is willing to give them their lives and their freedom... in exchange for their ship! With the abilities of the dimension motor at his command, he can conquer the galaxy. If the pirates refuse, they will be executed or added to his treasury.

The pirates are far from impressed. April tosses Batolos's offer right back in his face. Enraged, Batolos draws a laser sword and savagely slashes April's cheek. He orders his guards to take the pirates and the boy away to await their execution.

The pirates lounge disconsolately in their holding cell. June contacts Feb using the earplug transceivers which all the pirates possess (and which Batolos's guards failed to detect). June tells her that they're scheduled to be killed in 12 hours. Feb smashes June's hopes of rescue: *Sol Bianca* will not be operational for approximately twelve hours. There is nothing she can do until then. This news does not go over well.

Rim is despondent. He blames himself for involving the pirates in his rescue attempt. Although he did not trust them at first, he has come to like them all and is truly sorry that he got them into this trouble. April has become fond of the boy; she is deeply moved that he would try to rescue his mother by himself. She convinces him that everything will be all right, despite current appearances.

The rebellion on Uno is about to get underway. The rebels plan to use the mass-drivers to drop a bomb on the capital city of Tres. General Batolos has informed them that he is holding Rim Derapas. Dr. Derapas refuses to allow his personal difficulties to interfere with the liberation of his planet, no matter how painful that may be.

Twelve hours pass. The pirates, having failed to come up with an escape plan, are brought to the arena for a typical public execution (Rim is left in the cell).

Spacewalking in orbit above, Feb sets up the large rifle captured from the smuggler ship. She intends to use *Sol Bianca*'s sensors to enable her to strike targets on the planet's surface. As June is brought forward to die, Feb announces her rescue over the earplug transceivers. The pirates are not pleased to learn that *Sol Bianca* won't be operational for a few more minutes and that Feb intends to snipe from orbit.

The executioner is the first to be cut down by a laser beam from the heavens just as he was about to end June's life. Janny and April spring into action as the surrounding stormtroopers mysteriously keel over one by one. They grab June (who fainted before the shooting started) and hijack a nearby vehicle. After a spectacular death-defying chase, the pirates escape the city's air patrol and head back to their shuttle. April wants to return immediately to Batolos's fortress and rescue Rim. Janny, who is driving the vehicle, flatly refuses. The planet-bound pirates have no trouble getting to their shuttle and making their way back to *Sol Bianca*. The ship blasts out.

On Uno, the rebellion is in full swing. The natives have gained control of the spaceport. Unfortunately, they must wait for the bomb to arrive (it was being held at another facility).

Batolos is very unhappy that the pirates escaped. When he is informed of the rebellion on Uno, he becomes enraged. The General orders all of his forces to Uno to crush the rebellion. His fortress (located in the center of the capital city) transforms into a battleship and lifts into space to join the rest of his fleet.

As *Sol Bianca* streaks away, April tries to convince the rest of the pirates to rescue Rim. Unfortunately, they consider the risks too extreme. All except May refuse outright.

When the Tres fleet reaches Uno, Batolos orders a planetary bombardment, which is carried out with impressive effectiveness. Rim, still locked in his cell, watches the assault in horror. He remembers April's reassurances and maintains hope that somehow all will be set right.

April, driven by memories of a courageous boy who believed in her, prepares to rescue Rim by herself. She is interrupted by the others. Surprisingly, they have decided to help. Feb intends to attack the fleet with *Sol Bianca* and then improvise from there.

The Tres fleet falls into disarray as *Sol Bianca* attacks. The pirates use hit and run tactics; the fleet cannot even determine who is attacking them. When the fleet is destroyed (which takes surprisingly little time), *Sol Bianca* jumps directly into one of the fortress's hanger bays.

The pirates disembark and break into three groups. The fortress's stormtroopers barely slow them down. Janny and April take control of the bridge. May (and her suit of powered armor) rescues Rim and brings him to the bridge. As the pirates flee, Feb and June announce that they have found the treasure vault. May, Rim, and Janny run off to help load treasure and de-freeze Batolos's female decorations. Alone, April goes after General Batolos, craving revenge.

Batolos's bodyguards prove no more effective than the rest of his stormtroopers. As the ship reels from damage inflicted by the pirates' escapades, April approaches the General with laser sword in hand. Batolos is not up to the threat. Desperately, he offers April all of his treasure. He begs her to leave him control of this star system. April, however, is only interested in vengeance. When April cuts his throne in half, Batolos realizes that he should be pleading for his life. April raises her sword and slashes Batolos's face, exactly as he had done to her. "That's all I wanted," she says as she turns to leave. His mighty fleet and dreams of conquest have been crushed just so a woman could cut his face. Batolos falls over the edge of sanity -- exactly what April had intended.

The pirates rendezvous at *Sol Bianca* and flee the slowly dying fortress. Batolos recovers some of his senses and staggers to the remains of the bridge. He works for a moment and activates the fortress's main gun which, despite the incredible damage to the ship, is still functional. The pirates detect the weapon's energy build-up, but are not concerned. *Sol Bianca* can easily dodge such a massive blast. However, Rim guesses Batolos's true target: Uno. June confirms that the fortress will destroy the planet.

Suddenly, "G" takes control of *Sol Bianca*. The computer transforms the ship into a graceful implement of mass destruction. It fires a huge energy blast seconds after the fortress's main gun fires. The *Sol Bianca*'s beam intercepts the blast, neutralizes it, and then cataclysmically destroys General Batolos and his flying fortress.

On a now-liberated Uno, the Derapas family is happily reunited. Rim dreams of becoming a space pirate, or at least a merchant captain, so he may meet the *Sol Bianca* pirates again one day.

The pirates have gathered in *Sol Bianca*'s lounge to examine the Gnosis, which turns out to be a laser disc from one of Earth's early space probes. Having expected godlike power, the pirates are extremely disappointed. Then the disc begins displaying panoramic images of Earth. The pirates are all captivated by the pictures' beauty. April salutes mankind's ancestors and thanks them for their recorded memories of their (presumably lost) homeworld.

Sol Bianca sails on!

Tonari no Totoro (My Neighbor Totoro)

Synopsis by Fred Leggett

Tonari no Totoro comes after the heels of **Miyazaki Hayao**'s successful *Laputa: Castle in the Sky*. Miyazaki has backed off a little from the rough and tumble world of the two persecuted heroes of *Laputa*, instead focusing on the highly intimate story of a tight family discovering the surprises and enchantment of their neighboring forest.

Totoro opens with the **Kusakabe** family, **Satsuki, Mei**, and **Father**, moving to the country to be closer to **Mother**, hospitalized in Shichikoku-yama. Satsuki and Mei are extremely excited with the prospect of living in an entirely new house and the wonders that their unexplored domain will bring. In particular, the two are in great awe of a huge and magnificent Camphor tree that has taken root just a field away. Little do they know that the tree is home to... well, that'd be spoiling things.

As the duo race up, around, and about their new surroundings, they find acorns littered about the house. Father chalks them up to squirrels -- after all, what other creature would collect acorns? Also uncovered in the house are creatures called **susuwataris** (dubbed "black soots" by Satsuki and Mei), which can only be described as "black puffy thingies that make a real mess", as Mei discovers when she tries to capture one.

Other characters emerge to assist the family, including **Grandma** and her grandson, **Kanta**, a shy boy living next door. Except for Kanta's abrupt demeanor, their move is met by an assortment of helpful and friendly country folk.

Gathering wood for the firestove late one evening, Satsuki is assaulted by an unnatural gust of wind. Its appearance is so sudden and unexpected that it leaves Satsuki wondering.... Meanwhile, having enough of the recent disturbances, the susuwataris vacate the house to the relative peacefulness of the Camphor.

The next day, Satsuki, Mei, and Father travel to the hospital for a scheduled visit with Mother. The visit is short but sweet, and both Mei and Satsuki are reassured by the healthful appearance of Mother. Father reveals to the duo that she is to be released soon and that only a short time separates the family from Mother.

The next day begins normally, with Satsuki making breakfast and lunch packets, then journeying off to school. Father launches into his archeological papers, and Mei tromps throughout the country landscape, discovering the delights that comprise the family's woodly cohabitants.

Following a trail of acorns, Mei spots a very curious creature emerging from a tall grassy area of the lawn. With a paunchy body, pointed ears, and almost inconsequential legs, the creature is obviously something unknown to mankind. At first appearing to be an incorporeal trick on the eyes, Mei forces the little sprite into full reality by playing a short but furious game of cat-and-mouse.

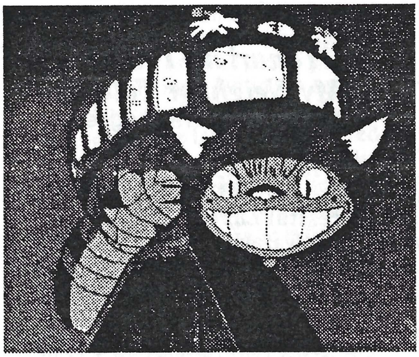
Mei chases the oddity under the house and waits for its reappearance in front of an opening large enough to accommodate the creature when it again shows itself. Not to be so easily caught, the creature backtracks around Mei where it tries to sneak away, but then a second thrice-as-large version appears as well, carrying a bag of acorns!

An inopportune shuffle of the acorn-bag alerts Mei's ears to the presence of the now-two creatures, and the game is afoot again. Proving to be a tenacious adversary, Mei's chase leads her to the huge roots of the Camphor and an unforgettable encounter with the lord of the forest who Mei calls **Totoro**.

Some time later, Mei is found sleeping in a canopy of bushes by Satsuki. Upon questioning, Mei says that she has met Totoro and proceeds to describe the three wondrous woodpixies. When Satsuki voices suspicions about the tale, Mei races back, trying once again to find Totoro. The Camphor this time proves to be a maze; Mei bursts from the thick foliage upon every effort. Father, sensing Mei's growing frustration, calms her saying that he believes her story, and that it's a very lucky thing to've happened. Reassured, Mei brightens, and the family embarks on a trek to pay homage to the tree and its mysterious inhabitants.

The next day, Satsuki again attends school, leaving Mei in the care of Grandma while Father is away at his university. Seated very close to Satsuki, Kanta is at once terrified, repelled, and fascinated by the young girl and is caught staring (much to the mischievous delight of his friends).

Unexpectedly, Mei and Grandma appear at the school's gate. Grandma explains that Mei wanted to be with "Big Sister," and the classroom sensei assents to letting her stay with Satsuki, while at the same time explaining the family's plight. After the bell, Satsuki and Mei head home, but are caught in a downpour and are forced to take shelter under the roof of a roadside temple of Jizo. Either through happenstance or design, Kanta walks by, not helping but to notice the duo's predicament. Kanta wages an internal war with himself, with chivalry winning out, and gives his umbrella up, racing home without protection from the rain. Satsuki is taken aback by Kanta's unexpected generosity and is quiet during the walk home.



Upon returning to their home, Satsuki suddenly realizes that Father has forgotten his umbrella. The duo walk to the bus stop where Father will be getting off. Satsuki and Mei begin to worry when he fails to emerge from an arriving bus. The day grows thin, a lone lamppost illuminating their ominous surroundings, while the rain continues indefatigably. Mei begins to tire, eventually winding up on Satsuki's back, while Satsuki grows more and more concerned.

Suddenly, a huge, furry creature sidles up alongside the duo. Satsuki is instantly made into a believer of Mei's once-fanciful, now-fact tale of the massive lord of the forest. Recovering her wits, Satsuki gives away Father's umbrella, which proves to be a source of extreme amusement for Totoro. Totoro returns the gift with one of his own, which later turns out to be tree seeds.

The night's surprises are not over yet, however, when a massive, long, multi-legged, and striped **cat-bus** appears -- Totoro's ride. Sprinting away into the darkness, the cat-bus creates a gust of wind in its wake, and Satsuki realizes now what caused the blast she experienced before. Father, who missed the linkup train, arrives soon thereafter, greeted by his excited pair screaming the word "Totoro!"

The seeds are planted, but mysteriously never take root -- not until Totoro and her (his?) progeny perform a very bizarre ritual. The results are outstanding. A tree just as large as the Camphor bursts from the small tree garden, and quickly canopies the house. In celebration, Totoro takes the gang on a aerial tour of the countryside, loudly booming his presence to all with the ears able to hear.

The next day, Satsuki and Mei find themselves sleeping on their futons. Was it a dream or wasn't it? The duo are quick to find out as they race to the tree garden. The created Camphor of the night before is gone! But in its place are small, groping sprouts. The tree garden is validated.

Some time later, the duo assist Grandma in harvesting crops, Mei choosing a corn husk to take to Mother. A messenger arrived, carrying a note from Shichikokuyama. Father, away at his lab, is not there to receive the telegram, which falls into Satsuki's hands. Everyone is immediately apprehensive, and Satsuki hastily calls Father at the university. A short time later, Satsuki learns that Mother's illness is getting worse, and needs to remain in the hospital. Mei assumes the worst, and Satsuki is unable to convince her sister that everything will be all right. Frustrated by Mei's incessant "no no NO!!" the two have a fight, eventually calling each other idiots, leaving Kanta in the awkward position of choosing who to follow.

Satsuki arrives home despondent, bewildered, and lost. She is all too aware that the events taking place now frighteningly parallel those that happened before, when Mother had to be admitted to a hospital for another ailment, and was not discharged for quite some time. Grandma tries to assure Satsuki that her Mother has just caught a cold, but Satsuki is unbelieving, also thinking about what it might mean to the family, and her in particular, if Mother dies.

Satsuki begins to crumble; Mei catches sight of her wailing older sister. Very distraught and still clutching the corn husk, Mei resolves to go to Shichikoku-yama by herself. No one notices Mei's disappearance until she is gone.

When an initial search reveals nothing, the town goes on a manhunt. Mei must surely be lost and scared, as the travel to the hospital is a three-hour journey for an adult. Satsuki furiously scours the country, questioning everyone she meets, but finding no sign of Mei. Kanta somehow manages to catch up to her and informs her that a sandal was found floating in a shrine pool.

Satsuki's mind is a whirl, but identifies the sandal as one not belonging to Mei, much to everyone's extreme relief. Satsuki's options are at a seeming dead-end when it finally hits her -- Totoro! Plunging into the Camphor's dense undergrowth, Satsuki desperately searches for the path that will lead to Totoro.

Eventually arriving at a hole in the Camphor's roots, Satsuki dives, landing right on top the forest lord. After an impassioned plea, Totoro takes Satsuki in one claw and runs to the top of the Camphor. With a bellow loud enough to raise the dead, Totoro summons the cat-bus, whose destination sign changes to "Mei."

The cat-bus acts like a homing missile, running through forestland, scaling electricity poles, and bouncing on treetops. The cat-bus makes short work of the search and Mei is found, exhausted, but in otherwise good health. As Satsuki was hoping for the best, but fearing the worst, the reunion is a joyous one. Noticing the husk, Satsuki realizes that Mei still planned to deliver the corn. The cat-bus notices this too, and changes its sign to "Shichikoku-yama hospital."

Father and Mother are perplexed to find a husk of corn sitting on Mother's windowsill bearing the inscription "For Mother." Satsuki and Mei return to the country courtesy of the cat-bus where they are reunited with Kanta, Grandma, and the rest of the villagers.

I would like to extend my gratitude to Bruce Carlson, Brad Turner, and the Phoenix Japanimation Society for providing JACO with a subtitled copy of *Tonari no Totoro*, without which this synopsis would have been impossible for me to write. Thanks guys!

Lum the Forever

Synopsis by Lonny Volat

A van carrying the usual *Urusei Yatsura* gang roars through a tunnel, splashing water onto some exposed electrical wiring. The short circuit that ensues spreads like a malignant tumor, and soon all of Tomobiki Town is dark.

Lum and the others have been at a planning session for a film **Mendo** has written and wishes to produce. "It's dark, so take care," he cautions Lum. In the electrical grid of Tomobiki Town, something has woken....

The next day, Lum and her unwilling boyfriend **Ataru** walk to school. Ataru is annoyed by Lum's avian friends, and they return the compliment. **Ran** speaks to them, and assures them that Ataru isn't as bad as he seems. Ran, like Lum, has empathic contact with animals. "But as we grow older, we understand them less and less."

That evening, they all attend a cherry blossom viewing party, in honor of the Mendo Family's 300 year-old cherry tree, "**Taro-Zakura**." "We have felt that this tree was our god of protection," says Mendo, "but now it is dying, and probably won't last the winter." They plan to cut it down for a scene in the movie, and graft a scion onto another tree.

Ataru feeds Lum a sour pickled plum, and takes advantage of the ensuing confusion to chase after **Sakura** -- who has brought along some of her goblin friends. "They insisted I bring them to see this old tree -- they say it is their old friend."

Lum hears a song coming from the heart of Taro-Zakura, and soon everyone is lost in the beauty of the ethereal music.

Away from the party, **Shinobu** muses to herself, thinking that something has changed in Tomobiki. "Everyone has become docile, like sheep. We are all the crew of the Spaceship TOMOBIKI...."

The filming of Mendo's movie: A group of students, camping by a mountain lake, are set upon by mysterious killers and the only survivor (Ataru) flees into the hills, where he loses his way. After several days, he comes across a strange village populated by raccoon-people. Out of pity, the village headman allows him to stay.

That night, the student overhears the trees talking. Taro-Zakura says that he is very sick, but if he dies, the evil soul that haunts the villagers will be released to work its mischief. One of the trees warns Taro-Zakura, "Remember, if you are ever cut by a salt-covered axe, you will die instantly... and forever!" Cut!!! Megane and Ataru argue over whose incompetence was responsible for ruining the last scene.

Back to the filming: "I can cut down this tree for you, but you must pay me a huge reward," says Ataru, and with one stroke of the axe, the legend becomes reality.

As the tree falls, the power fails in Tomobiki Town, and Sakura's goblin friends suddenly vanish away.

Back to the filming: "The die was cast, so the village chief recovered from his illness. But the evil spirit rose from the bodies of the villagers and became a nightmare. The villagers prayed and prayed, and there occurred a miracle: the appearance of the Devil Princess! Her holy light drove the nightmare underground, never to return. That night, they held a ceremony for her."

Naturally, Ataru screws it up. Several hours later, the Mendo Family guards have a strange experience...

Jaruten finds that his friend Kotatsu Cat has disappeared, and even stranger, Lum's electrical attack has lost its power!

The bizarre events continue, with dragonflies appearing in April, Lum's flying speed dropping drastically, Mendo dating Shinobu, and strangest of all, **Megane** and "Lum's Bodyguards" actually falling in love with women other than Lum!

Lum talks with Sakura about her sudden weakness, and Sakura is surprised. Lum had always been the epitome of health. "When did this all start?" she asks. "Well, when we began making that movie," Lum replies. "What kind of movie?" asks Sakura. "Well, I don't really know," admits Lum. (All together now: Hmmmmmm)

The very earth rises up and buries the remains of Taro-Zakura... and while resting on a park bench, Lum has a very disturbing experience....

Mendo makes a discovery, and invites Megane and Ataru over to discuss recent events. "As the events in this town become stranger and more unusual, Lum loses more and more of her power. Also, in our hearts, the love for her is fading. Something dark and evil has woken up in Tomobiki Town," says Megane. Ataru thinks this sounds like nonsense, but Mendo produces a book of photographs and shows the disbelieving Ataru that the physical evidence of Lum is vanishing as well.

Meanwhile, Lum decides to start a diary. "I will look for the words in my heart, like an infinity of falling snowflakes... and I'd like to continue writing forever. Darling...."

Lum

Mendo feels that their decision to make the film (and subsequent destruction of Taro-Zakura) has set into motion dire and uncontrollable events.

A bird visits Lum, but she doesn't understand what it says....

Mendo based the script for his movie on the ancient Mendo Family "Legend of the Devil Princess" which he heard from his grandfather. An important part of the legend tells of how the Devil Princess, having protected the town for many generations, grows weak and projects her spirit into a cherry tree, so that it can continue the task after her demise. (Once again: Hmmmmmmm)

Mendo, Megane, and Ataru journey deep underground to visit Mendo's grandfather. They hope to get a clue as to what they should do next.

Jaruten visits Lum and pesters her for a peek at her diary. Attempting to escape, Lum finds out the hard way that the last of her powers has gone. Jaruten sees that her horns have vanished as well!

Mendo's grandfather has suggested that they check out the cherry tree, and they do so, experiencing a nasty shock in the process.

Ataru feels his loss, and races home -- but she has gone....

With Lum finally out of the way, the memory/nightmare spirit is free to work its mischief, and starts with Mendo.

He dreams of a strange future, in which he is the "Battle Champion" of Tomobiki Town, covered with honors and surrounded by mistresses, and yet... he is forever haunted by his glimpses of a green-haired girl who lingers enticingly out of his reach... and almost out of his memories. When she is finally recognized by the dream-Ataru, the nightmare is broken. When Mendo awakes, he is certain that some sort of evil power has been unleashed.

Shinobu, too, is tormented by fevered visions and she collapses, overwhelmed by recent events. "Things just get stranger and stranger," she sobs.

Mendo calls a town meeting and puts forth his theory: Tomobiki Town has developed consciousness and is now exerting its will to shape external reality. Thinking of the town as a body, and the people as cells, Lum is an alien invader -- a disease, and as such has been attacked by the will of Tomobiki Town. Ran and **Jaruten** are aliens too, but they lack Lum's powerful presence and have therefore been ignored.

Ataru arrives with the bad news: Lum is no longer just sick, she has disappeared completely!

Mendo picks a fight with the Mizunokoji Family, claiming that "for the sake of Tomobiki Town, you must die!"

The battle rages on, and

Mendo chastises Ataru for his non-involvement. "This is the way to save Lum, so why don't you fight?" he asks. "How do you know this will help?" Ataru replies. "Should we do nothing, then?" retorts Shinobu. "I don't really know, but I will run!" And away he goes.

Lum has entered a lucid dream, and meets a mysterious figure. "I am the Memory of this town..." it says.

The battle to break the town's "frozen dream" continues, but everyone wants to return to reality.

Ataru falls, and in a voice filled with anguish, whispers "Lum...."

His quiet call accomplishes what Mendo's war could not -- Ataru's empathic bond with Lum cuts through the town's dream, and Lum says to the Memory, "I have to go now." "So do we," it replies. "The upper world is yours. You can live with the memories...."

When Ataru awakens, the protection spirit of the town seems to have returned. Realizing that it was Ataru's special relationship with Lum which brought her back, the rest of the gang encourages him to go to her. "I think that things will be normal tomorrow," says Shinobu.

Suddenly, Megane and his friends regret having acknowledged Lum's and Ataru's inseparable relationship and attack.

As she runs with the others, Sakaru muses to herself: "So much for the town's dream...."

Project A-ko

Synopsis by James Calbeto

Project A-ko, the delightful feature that introduces anime fans to the popular OAV series, blossomed out of the mind of design animator **Yuji Morijama**. The story centers around **A-ko Magami**, her rival **B-ko Daitokuji**, and the object of the rivalry, the overjoyful and oversweet **C-ko Kotobuki**. A-ko is already C-ko's best friend, but the jealous B-ko will stop at nothing to gain C-ko's affection. In order to understand the story better, it is important to first look at the three main characters.

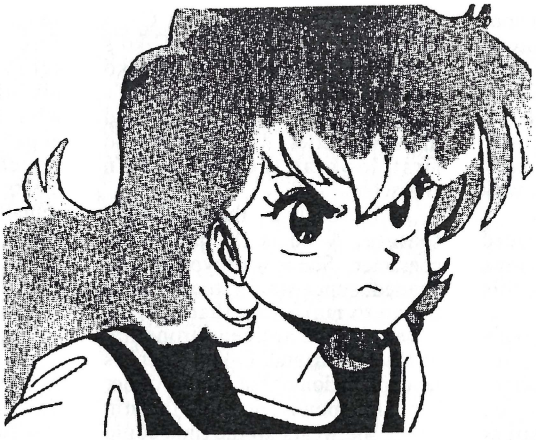
Obviously by the title of the feature, A-ko is the principal character. She is your typical, red-headed, super-strong, teenage girl trying to make sure that nothing endangers the accident-prone life of her best friend, C-ko. There is no explanation of the origins of her behemoth power; possibly the arm bands she wears all the time could have something to do with it (there is a hint at the end of the show). Simply put, A-ko's personality can best be described as agreeable -- she will go to great lengths to satisfy the strange demands of C-ko, such as being a taste-test victim for C-ko's awful fire-breathing, gourmet dishes.

B-ko is A-ko's diligent and persistent antagonist throughout the story. Graceful-looking, blue haired B-ko, although not as strong as A-ko, has the determination of Mike Tyson. That is, every time, A-ko defeats one of her high-tech inventions, B-ko just goes back to the drawing board and tries again. Let's just say that quitting simply doesn't exist in B-ko's dictionary. B-ko is a stereotype "poor little rich girl" who is never satisfied with what she has. She definitely wants something that money cannot buy.

Last, and definitely not least, is the overfriendly C-ko. She is in the middle of all the hair-pulling, nail-scratching, and teeth-biting between A-ko and B-ko. Blonde C-ko swings from one extreme to another in the emotional spectrum. For example, one scene at the beginning of the movie shows A-ko and C-ko introducing themselves to their new classmates. In one second, C-ko exudes hysterical happiness as she addresses the other students with sweet and sticky complements. The next second, C-ko is screaming with tears, as her joyfulness is interrupted by a whack in the head from her impatient teacher. Unlike the other two characters, there is more than meets the eye with C-ko. She is actually a Princess, daughter of the Fourth Lepton Kingdom, Throne of the Swan of the Star Alpha, and her subjects, guided by **Captain Napolipolita**, are desperately scouting the galaxy looking for her.

Day One. The story begins as A-ko and C-ko get ready for their first day of school at the Graviton Institute. As usual, A-ko is late. They can make it to school on time only if A-ko uses her superspeed ability to get there before the bell rings. Throughout the movie, A-ko and C-ko repeatedly find themselves in the same predicament, and each time they must make good use of A-ko's superspeed. The funny thing about this is not so much the fact that this takes place every morning, but the fact that each time they both engage in warp 12 travel, they accidently trample over the same innocent bystander. He gets run over by our most anxious protagonists no matter where he stands (later, we find out he's a she). As the action moves from Earth to space, we discover that this individual, **Agent D**, is really a scout sent by Captain Napolipolita in search of the Princess C-ko.

When A-ko and C-ko first report to class, the teacher asks them to introduce themselves to their classmates. From the moment C-ko presents her never-ending gooey introduction, B-ko knows she must win C-ko's affections. A-ko gets into all sorts of trouble during the course of the day as a result of making C-ko cry (and when C-ko cries, she *criiiies*). Fed up, the teacher orders A-ko to stay after school. B-ko sees this as the perfect opportunity to go after C-ko. Her ingenious plan is to get one of her female stooges, the



steroid-pumped **Marie**, to scare little C-ko. Consequently, C-ko would scream for help, and B-ko would come to her rescue. Unfortunately for B-ko, the plan backfires as A-ko hears the screams first. She immediately stops what she is doing (after-school task -- cleaning desks), and rushes to helpless C-ko's aid. In a flash, A-ko reaches C-ko just in time to block Marie's fatal blow. Then, like a gush of wind, A-ko disposes of Marie.

Day Two. In the same speedy fashion as the day before, A-ko and C-ko arrive at school, this time finding a very infuriated teacher. She is displeased with the mess left behind by A-ko when she zoomed out to help C-ko. The teacher subordinates A-ko by making her fix all the classroom desks, and thankfully for A-ko, nothing else exciting takes place during the second day of school. After school, C-ko invites A-ko for a day out shopping and the movies (guess what movie they end up watching and I will buy you a bucket of fried chicken). Their time in the city moves quite peacefully until suddenly, as they are making their way back home, a metal beam is dislodged and falls toward C-ko. Without hesitation, A-ko stops the fall of the metal beam and saves C-ko. The surrounding crowd applauds modest A-ko's heroic deed.

Meanwhile, Agent D sends a long range message to Captain Napolipolita that he is almost certain that he has found the long lost Princess. Captain Napolipolita commands Agent D to verify his claim.

Day Three. With information that B-ko gathered the day before on A-ko, she confronts the red-haired adolescent. She wants A-ko to remember an incident that took place while they were both in Kindergarten. At first, A-ko can't recollect any incident, but then it all comes back clearly. She remembers a fat, mean girl with pimples who turns out to be B-ko. B-ko, angry and vindictive because of her bad childhood experiences, unleashes her assassin robot on A-ko. Even before A-ko has the opportunity to accept the challenge, A-ko shreds B-ko's assassin robot to pieces. C-ko jumps up ecstatically at A-ko's performance, making B-ko even more angry.

Day Four. B-ko again awaits A-ko's arrival at school. This time B-ko throws a more worthy challenge at A-ko: the Max 5000. This giant robot, which (amazingly) B-ko designed the night before, is impressive in its sounds and movements, but that is not what counts when one goes against A-ko. A-ko quickly brings Max 5000 to a fatal crash with a swift kick to one of its legs.

Day Five. The routine continues as B-ko waits again for A-ko in front of school. Today, instead of one Max 5000, B-ko comes better prepared with a whole armada of more massive and destructive robots. Angry that she will be again late to school, A-ko demolishes the whole armada of giant robots with swift lethal kicks and hand chops. B-ko is disgruntled. She decides that an effective strategy would be to assume the role of villain, and thus take care of business like a villain. With this in mind, B-ko rips off her school uniform to reveal her new mecha-powered outfit, the Akagiyama 23. Time to challenge personally her long time nemesis and win the affection of C-ko. The battle between A-ko and B-ko is, to say the least, destructive. It starts in Graviton Institute, and soon moves across the city leaving a wake of crumbled buildings and debris. While World War III is literally taking place between A-ko and C-ko, Agent D confirms to Captain Napolipolita that C-ko is in fact the Princess. The captain directs his forces toward Earth without wasting a second. Finally, his 16-year search for the Princess is over!

The forces of Napolipolita encounter Earth defenses on their way to their Princess's location. The Napolipolita easily dispose of the Earth's defense squadrons. At last the Napolipolita's ships pinpoint the location of the Princess, and they abduct her. When A-ko and B-ko are informed of the tragic news, both opponents decide it is more important to put a hold on their differences and use their combined forces against the abductors of C-ko.

Come join us in our programming of *Project A-ko*, and see what happens to our three protagonists. Will A-ko ever see C-ko again? Will B-ko ever see C-ko again? Will C-ko go back to her home planet and resume being Princess? Will A-ko and B-ko ever be friends? For the answers, I guess you will have to see the show.

[Aaaaargh! Way to end a synopsis, Jim. -Alex]

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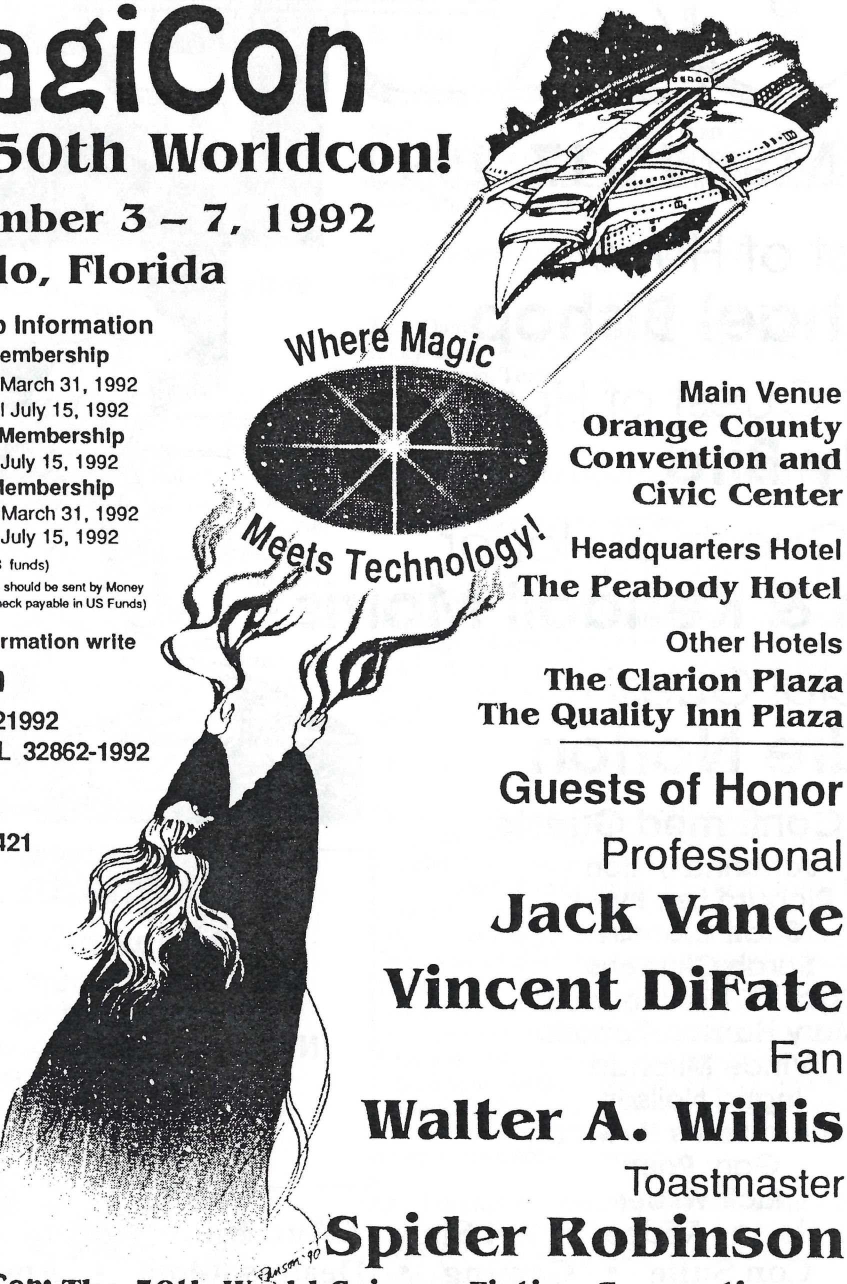

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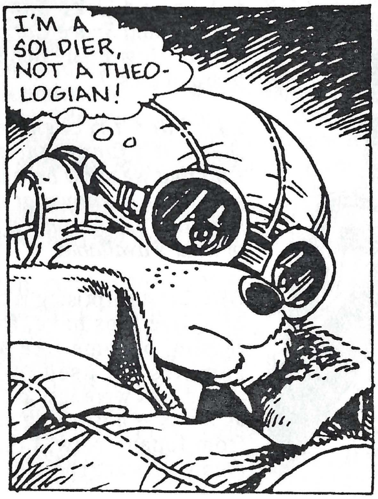
The Definitive DUNN

A Project JACO Interview

Part One of a Two-Part Interview

Writer/Artist Ben Dunn, known for his work on such comics as Tiger X, Mighty Tiny, *and* Ninja High School *(*NHS*), discusses his work in the field in this interview conducted over the phone by Joe Vecchio on 14 January 1992. In this first of two parts, Ben discusses his early anime fandom and his work on* NHS. *The interview was transcribed by Lonny Volat and Joe Vecchio, and edited by Lonny Volat, Alex Matulich, and Joe Vecchio.*

Editor's Note: There are many names, of artists and of shows, that appear in this interview. Some of them are unfamiliar to us, and might possibly be misspelled. We apologize for any errors.


I'M A SOLDIER, NOT A THEOLOGIAN!

Project JACO: *Tell us about yourself. I'm told that you were born in Taiwan.*

Ben Dunn: That's right. I was born in 1964.

PJ: *Did you stay there long?*

BD: No, not really. I was less than a year old when I left. My father received a scholarship from Louisville University, and he decided to bring the whole family over. That was in 1965.

PJ: *You were essentially American in your upbringing?*

BD: Damn right. [laughs] I lived in Louisville, Kentucky until about the early 70's. Then we moved to San Antonio, Texas.

PJ: *So you haven't moved around a whole lot.*

BD: I believe in the importance of planting roots.

PJ: *What about your schooling?*

BD: Well, originally I was a biology major. I wanted to get into medical school. But after a year, I found out that I didn't have what it took to be a doctor; after four years, I found out that I didn't have what it took to be a student. [laughs] So I decided to become an artist, since that was the only thing that gave me any satisfaction.

PJ: *Did you have any art schooling?*

BD: I took one art class in college, an oil painting course which I despised, and I had taken a few classes in high school. None of them taught what I wanted to learn. I wanted to be taught how to do comic book-style art. Back in the late 70's, no one took comic book art seriously, because there was no money in it. There weren't all of these creator-owned properties or stuff like that. You went to one of the Big Two companies, you begged them for work, you were lucky to get it, you took what you got, and that was that. But then, a lot of artists began to complain that they wanted more for their creation, which I think is good. I'm lucky to be working in an era where creators are assumed to have rights. It is assumed that anything I create is mine, not the company's.

PJ: *I'm glad that you are protected in that way. I'd hate to see happen to you what happened to Jack Kirby [co-creator of many early Marvel Comics projects].*

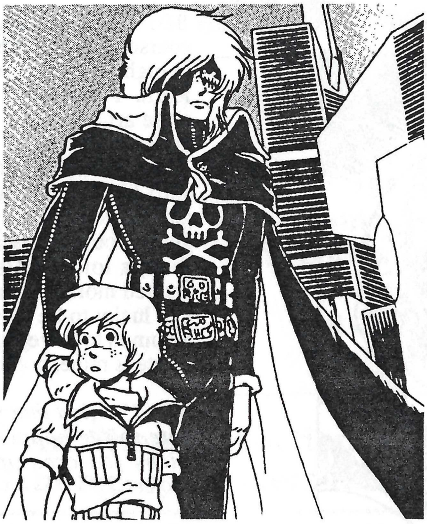
BD: I have a lot of respect for Jack Kirby, and I hate to say it, but he was a grown man and he should have realized what he was getting into. I can understand that back then, times were tough, but it is just simple common sense to protect yourself. You can't take chances.

PJ: *What artists influenced you when you were growing up?*

BD: Oh, everybody. [laughs] If the artist was decent, I copied his works. Jack Kirby was one, although it took me a while to get used to his style. It is so recognizable, that if you tried to copy it, it looked like a cheap Jack Kirby. His art style doesn't deal in realistic anatomy or anything like that, so it wasn't until I was much older that I really began to appreciate Jack Kirby. To be honest, when I was a kid, I thought that Jack Kirby couldn't draw. I didn't understand why everyone liked him, until I got to high school, then I said "this guy is a genius." In my formative stages, I liked Steranko, Neal Adams was a favorite, I was into George Perez, and in later years, I looked towards artists like Mike Golden. There are so many of them, these were just the "heavy hitters."

PJ: *Were they all American, or were there any Japanese artists that you liked?*

BD: They were all American up until 1977. That was the turning point. That was when I went to Taiwan and I got to see manga for the first time. Until then, black-and-white was for magazines and "undergrounds." In Taiwan, I saw black-and-white comics *en masse* for the first time. The thing about Japanese artists back then was that they were so dynamic. They did such an incredible job portraying action and emotion, that it suddenly clicked in: "Hey! You don't have to draw realistically to convey emotion. You can do that using your own style." I started getting into Go Nagai and Matsumoto, and all the other Japanese artists. That to me was the Golden Age of comics -- the early- to mid-70s. They were just getting into the hard-edged violent stuff, the giant robot stuff. It was an incredible time.



PJ: *When did you start seeing anime, and getting involved with anime clubs?*

BD: I think that I first got involved with the C/FO [Cartoon/Fantasy Organization] about 1979, when a friend of mine started up a chapter in Austin, Texas. From 1979 until about 1984 I was attending these meetings once a month. I was driving about 150 miles round-trip just to watch cartoons. There was a big comic book convention back then, which were really big affairs, and not like these weekend things that crop up once a month nowadays. So I took my learner's permit, since I was only fifteen at the time, and drove to Austin (which was illegal, of course, but hey). Anyway, there was this guy handing out flyers for C/FO:Austin and I said "WOW! Just like what I saw back in Taiwan." So I went to meetings religiously for four years, before I started my own chapter in San Antonio. I was that much of a fanatic.

PJ: *What shows do you remember being your favorites?*

BD: I remember not hating anything that I watched. [laughs] If it was new, I watched it.

PJ: *Better than* Scooby Doo, *huh?*

BD: Well, yeah. I mean, people were dying in these, and there was violence, and emotional outbursts, and really intricate story lines. It didn't talk down to your intelligence. It was one of those things that you could really get into. After you've been weaned on Hanna-Barbara, anything is an improvement.

PJ: *But, to get back to what shows you really liked...*

BD: Well, there was *Captain Harlock*, of course. And the Go Nagai robots -- *Mazinger Z* and *Getta Robo*, and of course there was *Space Cruiser Yamato*. They were all influential to me. And there were many shows that are not known, like *Shurungol*, *Brygar*, and *Space Carrier Blue Noah*. How many people have heard of these?

PJ: *I don't recognize any of them. It's funny, but even the stuff that we show here at JACO and what is shown at conventions and such is only a fraction of what's available.*

BD: Most surprising is that a lot of anime fans have, for some reason, become like Marvel-zombies. It used to be that anime fans were just as fanatical as I was -- absorbing anything from Japan. Now, I think that anime fans are spoiled. Everything has to be on laser disc, or S-VHS first-gen blah blah blah etc. "If it's not first-gen, then I won't watch it." Another point is that a lot of people do not want to watch anything that is not subtitled. One point that I'd like to make concerns Hayao Miyazaki, who has been doing anime for 20-30 years. To most people, Miyazaki begins with *Lupin III: Castle Cagliostro*. But he did a lot of things prior to that.

***PJ:** I know that he did many children's television shows.*

BD: Hell, yeah. I remember watching my first *Future Boy Conan* episode in 1980. I just loved the hell out of it. I also remember watching *Farewell, Lovely Lupin* about a month after it had aired in Japan. I didn't know that Miyazaki had directed it at the time, but I remember saying "that episode is great!" I was kinda disappointed that all the other *Lupin* episodes were not as good. It seems to me that most anime fans have become so closed-minded these days that they do not want to try anything new. It takes a lot of kicking and screaming to get them to try something new.

***PJ:** We've had some small problems with that here, where some people do not want to know about it if it isn't in English, like* Akira, *or at least subtitled. But there are some good signs, such as what we have been experiencing with* Maison Ikkoku, *which is one of our more popular shows, even if it is only in Japanese.*

BD: That is rather strange, because usually the opposite is true, especially with a show like *Maison Ikkoku*, which is very story-oriented. It used to be, in the 70s, that shows were very fast and action-oriented. But in he 80s, a lot of breakthroughs in animation were made, and more attention was paid to the characters, and to the story. Now, I think that's great, but a lot of non-Japanese fans got turned off by it. They would see people talking, and then laughing, but they wouldn't understand what was so funny. I think that is why *Urusei Yatsura* is still more popular than *Maison Ikkoku*, because it works on a different level, even though I think that *Maison Ikkoku* is a better series.

***PJ:** Funny you should mention that, because the first show I ever watched was* Urusei Yatsura.

BD: Well, the first *Urusei Yatsura* that we saw was a tenth-generation copy that was so bad, everything was blue. In fact, we were lucky to have even gotten the blue. [laughs] But it was funny, it was great! It was one of the shows that would strongly influence me to do *Ninja High School*. That, and *Doctor Slump*, which I thought was funnier than *Urusei Yatsura*, but which never achieved quite the same following. If you try to tell people about *Doctor Slump*, they say "what is that?" and there is usually a lot of resistance to watching it.

***PJ:** Let's talk about* Ninja High School. *Tell us how the whole thing got started.*

BD: Well, as I told you earlier I was a big fan of anime and manga and of course my primary love at first was Japanese robots. But then I got into the comedy stuff because the comedy stuff is like a drug, once you've seen it you become very addicted to it. And I found myself laughing out loud at stuff that was in Japanese. But I didn't understand why. I found out the reason that the Japanese are so good at telling a joke visually is that they transcended the language barrier. Of course there was *Urusei Yatsura* and *Doctor Slump* and there was a show called *A Ninja Called Hipo* I mistakenly labeled *Ninja High School* because I didn't know any Japanese. I was seeing a lot of shows then and I didn't know what they were called. There was a title like Goldorak and I'd say "that's Goldrack" or something like that.

Take the show *A Ninja Called Hipo*. No one had ever seen that show before so I labeled it *Ninja High School* because it was about a bunch of high school students and there was one ninja. But when I found out what the show was really called I say "Oh great, now I can use the title." and I used it because at the time I was thinking of a comedy series and I couldn't think of a title. I was thinking of *Quagmire High School* and *Jeremy and Me* or all sorts of weird title and I couldn't think of one.

***PJ:** At least you weren't like* Monty Python *with titles like* A Horse and a Spoon and a Basin.

BD: I considered it. [laughs] I finally decided that *Ninja High School* was the best title to use so I decided to use it.

***PJ:** Being a person who's read a lot of manga, I can see the manga influence so clearly. You know, with your use of sound effects and big heads for yelling and other things. But I really like the way you do the visuals. I remember one particular one, in the Flugerville Fair, the one with Sammie running the ice cream stand, and they were talking about Jeremy and there was a thought balloon that just had a thing of beef in it. And I thought that conveyed the message better than any written message could.*

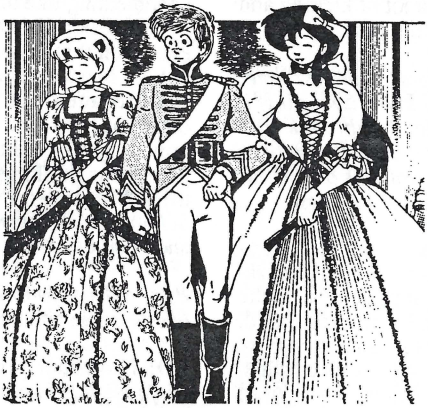
BD: Back when my ideas were coming out on a real steady basis, I wanted to approach the writing from a different perspective. I wanted to do a manga-type story. The problem is that manga is weekly and they can take a long time to develop a story.

PJ: I think that's one of the reasons why they look as racy as they do in the sense of how they're sketched. It's hard to do twenty pages in a week.

BD: Unless you're really good, you're absolutely right. I have enough trouble doing it on a monthly basis. I wanted to approach the storytelling sort of like an anti-*Archie* type of thing. I wanted the characters to grow and develop and to see things you know from a new perspective. I wanted to develop female characters without the females being stereotypical. There are not very many female writers of comics and one thing that I wanted to do was basically a comic about girls, but from a different perspective. And that would make it enjoyable for both genders. I didn't make it into a romantic comedy. But it had elements of a romantic comedy. I guess you can say *NHS* is a mishmash of styles or whatever just strikes my fancy at the time. That's one of the thing I really enjoyed about *NHS*. It's just so flexible. You can do anything with it. You can do drama or comedy or social commentary and people will accept it. Whether or not they enjoy it I don't know, but at least they accept it.

PJ: You did a social commentary with Jeremy meeting his father again.

BD: Well, to me that was a story of a father-and-son relationship. I got fed up with comic fathers being either homicidal maniacs or just bad fathers. And I wanted to show that there are good fathers out there who could do good stuff and who loved their families. And I wanted to show that Bob Feeple, yeah he's a little eccentric, but he's a good father and he loves his soon and loves his family. I didn't feel any different, and that's what I wanted to convey.



PJ: I could see while reading that issue that you were really reaching a new plateau in your writing style and your artwork. I especially liked the work that you did on Jeremy's uniform, and Itchi Koo's dress during the ballroom scene.

BD: I happened to like historical drama and I knew that if people were going to accept it as much, I had to pay attention to historical detail as much as possible. I think that *NHS* readers are more intelligent than the average comic reader, I think because they discern things so readily and they read things into the story that I catch, or they read things in there that go beyond what I originally intended. I like to do stories that not just entertain but sort of gives some food for thought. Some people have accused me of being too preachy in some stories and sometimes I am, but the message is too important not to hammer home. That's why some of my stories get too preachy. Plus the fact that I gotta end the stories. The best way to end most stories is with a speech and a moral.

PJ: The original NHS *had a lot of artists and writers listed in the credits. How much of* NHS *is yours and how much came from other sources?*

BD: Professor Steamhead was a creation of a friend of mine. We created it together. It was originally a radio character. We did a lot of audio tapes and one day we did a person called Steamhead and I decided to go ahead and transfer visually.

PJ: One of my favorite characters!

BD: And he appeared in *Mangazine #2* and we liked it so we used it in *NHS*. The Ichi Koo, Jeremy, and Asrial characters were my creation, they were the core characters. Actually, basically everything else was created by me. James Hanrahan created Professor Fedwig, the debate teacher. He took a back seat in the first issue. That was the extent of his creation. And Hosenfeffer, he was a joint creation by me and Mark Ripley. I did most of the art except the inking and did most of the pencils and most of the writing. I would say 90 to 95 percent of it is my creation. Except for those two characters everything else was created by me in the original three issues. After that, writers added things, fans suggested characters. You'd be surprised how many characters were suggested by fans and readers. The thing with *NHS* is it's not a rigid universe. People can put in the input and it works. If it's something I can use, then I use it and I offer them X number of dollars. And if they accept, then I use it.

PJ: Maybe you can do an issue of making fun of anime fan clubs. Maybe it doesn't have to be an anime fan club per se, but it could be something that makes people say hey yeah, that's an anime fan club.

BD: Actually, I've considered it. I just don't know how to write a story like that. I would be afraid of writing something that would definitely offend a lot of the readers. If it was something that a fan sent in, I would feel a lot safer about it, coming from an outside source.

PJ: So you're afraid of doing a William Shatner "Get a Life" speech?

BD: I guess so. [laughs]

PJ: Well, there have been characters mentioned in NHS, *specifically, Stanley the Demon's sister, that you never really continued and we really never do see. How come they didn't see print?*

BD: Stanley's sister will appear after the Giant Monsters story, because we're planning on getting rid of Stanley. That's a very interesting story line.

PJ: I haven't seen Stanley the Demon. I've been told that the demon was made to haunt Jeremy due to an action of one of Jeremy's ancestors. Stanley essentially caused Jeremy's bad luck. I understand that because it was James Hanrahan who actually wrote those issues, you weren't happy with the way he was portrayed.

BD: With Stanley, the whole idea of the miniseries was him manipulating everything. That went against my entire story. It negated the fact that this was chance, not fate, that brought the people together. I wanted the fact that it was through chance that all these people met. As it is in life, it is mostly chance that people come across things.

PJ: So Hanrahan made it so that the chance was taken out and they were being manipulated.

BD: Right. So we're trying to correct that with this four part series after the Giant Monsters story. Also, the fact that the James took the story in directions that I wasn't exactly pleased with and consequently I had to let him go. Then I took the book in the direction that I felt it should be taken.

PJ: How many issues did Hanrahan do?

BD: Well, he wrote 4 and 5 and plotted 6 and 7.

PJ: So that was the only time that you were unhappy with something else that someone else had done?

BD: I wasn't unhappy, really. To be honest I thought his work was competent. A lot of it was just personal as far as his writing was concerned. It was more or less a clash of egos. When you have two different viewpoints, the guy who owns the property is going to win. [laughs] So, basically, he wanted to take it one way, I wanted to take it another, I owned it so I'm going to take it this way. And since he wouldn't compromise, I had to let him go.

PJ: What were you doing during the time he was writing this? Were you plotting it, did you have any creative control?

BD: The thing was he wasn't giving me enough flexibility to do the things I wanted to do, and consequently I become more and more dissatisfied with being just a penciler and inker. It didn't sit well with me, I wanted to go back being a writer. So I basically took over.

PJ: So you're taking it in a direction you want it.

BD: Well, now that the book is pretty well established, and the characters are pretty well defined, the writers can do whatever they want, as long as they remain within the parameters of what's going on. Any major changes in a character have to be approved by me. If it's a really major change, I usually put a hand in it to make sure it goes in a direction I want it to. I plan these stories way in advance; I want to make sure any writer doesn't contradict anything that later I want to do.

PJ: Makes sense, you're the owner.

BD: I don't like to pull rank.

PJ: If you delegate authority, you have to see to it that someone is doing it in a direction that you want it to. You can't delegate authority and have someone rip to shreds what you've been doing for so many years.

BD: Yeah, that is true, but at the same time I have to respect his feelings. I gave James at least four issues to work it out, but he didn't want to work with me, or I didn't want to work with him, and it came down to him or me. I won out at the end.

PJ: What made you start to do the NHS *Yearbooks?*

BD: That was actually Eternity's idea, to be honest. They wanted an annual and they wanted me to write it and draw it and I said "Weeelll, gee, how long do you want it to be?" and they said 48 pages and I said "ARRRRGHH!!" I said to myself, at 48 pages that's like two issues, I'd rather do two issues instead. So, I said I had an idea, why don't we make it so that people who like *NHS*, who could write and draw, can do so. Because I was getting a lot of fan art, and a lot of it was good and some people were sending me stories and I thought "Gee, why don't I collect this into one big collection," and then Eternity gave me the idea for the yearbook. Eternity said "Well, Ben, we don't want to publish something that was done by people who were not well known," who were amateurs, so I said, let me publish it. And now it's doing really well.

PJ: *I wouldn't be surprised to hear that you got that idea from manga because I know a lot of manga stories do that.*

BD: Well, I know a lot of fanzines do that in Japan, they're mostly unauthorized things. I give my permission for anybody who is a reader of *NHS*, who can write and draw and wants to do so, to send it in. And if it's good, it's fair game, You can send it in to me, if it's any good, I'll pay you for it. It's something I really enjoy. A lot of people who have submitted stuff to me in the past have gotten work for other projects like Dave Wilson, who is doing *Hitomi and Her Girl Commandoes* and Robert DeJesus, who is doing *Asrial*. Steven Stemadiatus and Ian Gould are doing *Starlight Agency*. A lot of people who send stuff to me for the Yearbooks get job offers.

PJ: *Sounds fun. Too bad I'm not an artist!*

BD: It's risky, I know, but I believe in investing in an artist. If it doesn't sell, well, you can't say I didn't try.

PJ: *I think it's very important that artists do this, like Piers Anthony who regularly takes suggestions from fans and puts them in his books and credits them at the end. I'm talking about the* Xanth *series.*

BD: I'm sure that's unusual because I've never seen a book strictly devoted to fans. And this is what the Yearbook is. I hope to see more than that coming from other companies. I guess a lot of companies are a little reluctant to take a chance with newcomers. I look it from the viewpoint that we all started somewhere.

[Part 2 of this interview will appear in the next issue of Project JACO.]

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STEPP -n- VOLAT

Anime Reviews by John Stepp & Lonny Volat

Violence Jack

Violence Jack comes from the fertile (if somewhat warped) mind of **Go Nagai**, creator of *Cutie Honey* and *Devilman*. The story takes place in the post-apocalyptic world of the near future. Earth has been devastated by war and natural disasters, and the survivors are being preyed upon by those who would take advantage of the chaos. Into this picture of misery and death comes **Violence Jack**, who acts as an avenging Fury. Jack is more than human -- he stands some 10 feet tall, possessing a 3-foot long Bowie knife and the temperament of an angry grizzly bear. He can sustain injuries that would slay a platoon of soldiers, and remain smiling. He is capable of punching through stone walls, yet there is a certain gentleness about him. He seems to be most in his element while disemboweling some cyberpunk-psychopath gang member, yet he will take the trouble to explain to a young boy that he does not have to have Jack's strength to stand up for his beliefs. Although the animated version does not do him justice, there must be more depth to the character than is seen.

In the first OAV, *Evil Town*, Tokyo has been swallowed up by an earthquake. Most people are killed outright. Those that survive are not much better off. They are buried alive, and spend most of their time trying to find food and discover a way back to the surface. There appears to be three factions. The first is made up of the regular citizens of Tokyo. They are led by the **Mayor** and the **Colonel**, who was the police chief. Firearms seem to be rare, and the only gun seen is being carried by the Colonel. The second group is a gang of punkers and psychotics called **Mad Saulus**. They are led by a huge mutant brute of a man (easily a physical match for Jack). Their entire purpose in life appears to be to terrorize the other groups. The third group is made up of beauty pageant contestants (in Tokyo for the Miss World competition) whose sole purpose seems to be getting terrorized by the other groups.

Jack is first discovered by a mining team led by the Colonel, who takes him to the Mayor. They explain about the problem with Mad Saulus, and Jack agrees to help them. But when the first showdown with Mad Saulus takes place, members of the beauty pageant faction show up and tell Jack that the Mayor and his men are not exactly paragons of virtue. Apparently the Mayor and the Colonel had led a rape attack some time back. This bit of information greatly pleases the members of Mad Saulus, but Jack decides to go with the girls. After he leaves with the girls, Mad Saulus launches a raid which results in the death of the Mayor. The Colonel feels that it would be better to be on the winning side (as he perceives it) and joins with the gang. He runs to the girls' camp, saying how he just escaped the massacre, when the gang breaks through the barricade. The girls escape down a tunnel (which Jack had previously unearthed and said would lead them to the surface world) and the Colonel goes with them.

Jack fights off the gang, and knocks the brutish gang leader through a wall. While he is fighting with the leader, the remaining gang members chase down the girls, who are caught with the help of the Colonel. Jack comes upon the gang in the middle of their assault, and promptly slices and dices his way through them. He then escorts the girls to the end of the tunnel. But the gang leader is not through with Jack, and after a rather confusing transformation (brought on by a bit of cannibalism) confronts Jack at the mouth of the tunnel. With his increased strength, speed, and a nasty set of claws and teeth, he is *almost* a match for Jack. But Jack prevails in the end, and this episode ends with the girls looking out over the devastated ruins of Tokyo.

Lonny: Although far from what I would call "classic" anime, *Violence Jack* certainly lives up to it's name. There was more than enough bloodletting to suit my tastes. The story seemed fairly straightforward; the bad guys and good guys (or I should say "good girls") were clearly defined and the situations leading to the confrontation were direct. There was not a lot in *Violence Jack* to strain the brain. It was a simple piece of mindless violence which I found rather easy to sit through and enjoy, even without understanding the dialogue.

John: I agree with everything except your evaluation. I do not like *Violence Jack*. The story is boring and the violence revolting, which happens to describe the show. The first half of the film (introducing the factions and Jack) is boring; we're just marking time until people start dying. The violence, comprising the other half (more or less), lacks any redeeming qualities. It is indeed straightforward and very graphic. It isn't original; it doesn't further the plot; it doesn't develop any of the characters; it doesn't establish a mood (except general revulsion for the second half). Overall, it's a weak show.

Lonny: In this case, though, I don't think that the violence is supposed to further the plot. I think that it is the center point of the whole damn thing. The "plot" seems to be nothing more than a means of taking the story from one gory blood-spattered minute to the next. Kind of like an animated *Faces of Death*. Or like an X-rated movie, where the "story" is merely the way that the actors progress from one sexual encounter to the next. And while the particular violent scenes themselves may not be original (what do you consider "original?"), Go Nagai tries to make up the for that with sheer quantity.

John: Quantity never beats style, which *Violence Jack* doesn't have. I have no desire to watch a collection of "blood-spattered minutes." There is nothing inherently interesting in seeing someone's head squashed (although I'm not sure that move is actually used in *Violence Jack*...). As for your X-rated movie analogy, sex *is* inherently interesting (which differentiates is from violence, regardless of current censor-oriented psychology). And, yes, there is a sexual element to *Violence Jack*, but it is merely another form of violence, not a separate component. We both seem to agree that *Violence Jack* is nothing more than blood-n-guts; we disagree as to the value of blood-n-guts.

Lonny: I guess then that we do agree to disagree. I find that there is something to be said for a little blood-n-guts now and then. I can sit down and watch a movie like this several times, and I will enjoy it every time. I cannot say the same thing about some other shows that I have seen, where lengthy dialogue and convoluted storylines made the show tedious for me. As to head-squashing being inherently interesting, that all depends on the viewer. You don't like it. I do. I like the show for all the things that you dislike about it. There doesn't seem to be a whole lot more to say. A viewer turned off by senseless violence will not like *Violence Jack*. A viewer who likes films such as *Friday the 13th* will find much to like in *Violence Jack*. I'd have to say that I did.

John: Hmmm... yes, it does seem like an anime slasher flick. I had hoped that would be one genre of American film the Japanese would not copy over. Oh, well. Somebody has to do bad movies; I guess somebody has to do bad anime, too.

Lonny: Pppbbbtttt!!!

Mega-Yonkers 2038: The Story of Knight Foils

Bubblegum Cards

An Irreverent, Irrelevant Parody

by Ryan Matthews

[Opening scene: A television commercial. A big, blue Buma dances around the house while a song plays.]

SONG

If you're tired and bored with household deeds,
A GE Buma is what you need
Cleans your house and cooks the food
A GE Buma is one cool dude!

ANNOUNCER

Ladies! Is household drudgery getting you down? Then invest in a GE Buma! The latest in household appliances! Just look at all it can do! It can cook!
[A Buma flips pancakes]
It can clean!
[A Buma scrubs floors]
It can get rid of pests!
[A Buma catches rats and cockroaches and eats them]
It can get rid of salesmen!

SALESMAN

Hello! Can I interest you in some encyclopedias -- ARRRRGGHHH!!
[The Buma shoves the sample case down the salesman's throat.]

ANNOUNCER

Why, it'll even wash windows!

BUMA

Grrrrrrr . . . .

ANNOUNCER

Haha! Well, it'll do almost anything! And right now with prices starting as low as ¥2,000,000, there's no better time to buy! Ask your GE dealer for financing deals! That's the new Buma! From GE, Genom Electric!

[The channel changes and the screen switches to a kitchen, with a certain female PBS chef and a male assistant.]

ANNOUNCER

And now, Julia Child's Kitchen!

JULIA CHILD

Oh, *hello* there and welcome back to the show! The gentlemen at GE have been *so* nice to provide me one of their new Kitchen-model Bumas! Say hello, Jules!

JULES

Grarl.

JULIA CHILD

Oh, isn't he just *marvelous*. My next dish involves peanuts. Unfortunately, the only peanuts I have on hand at the moment are those little sacks they hand out on airlines, and I always have such a devil of a time getting them open. Could you help, Jules? There's a good boy.
[Ms. Child hands the bags of peanuts to the Buma, who struggles unsuccessfully to open one up.]
I'll be needing to melt some butter too. Now where did I put the flamethrower? Ah, there it is!
[The Buma bursts out of its skin and grows to twice its size, but still can't open the bag of peanuts.]
Actually, I was thinking of using incendiary grenades, but you just can't get that fine control over the temperature.
[The Buma tries to rip the bag open with its teeth, fails, and starts to throw a tantrum.]
How is it coming with the peanuts?
[The Buma grabs Ms. Child's right arm and rips it off. Blood spurts all over the place.]
Oh, dear. Wasn't there a "Saturday Night Live" skit like this? It seems that Dan Akroyd fellow was prophetic in a way. I'll just shuffle over here and call an ambulance.
[The Buma roars and rips her head off.]

DIRECTOR

Run for your lives! The Buma's gone berserk!

[Cut to control room.]

PRODUCER

[On the phone:] Hello? Yes, I have a job for you, now!!

[Cut to a punk-rock bar. Hordes of slam-dancing teenagers crowd the stage. The MC walks out.]

MC

And now, punkers and punkettes! The moment you've all been waiting for! The First Lady of Punk! The one, the only . . . Piss!!

[The crowd roars as a punk-rocker girl with butch-brown hair comes on stage with a mike and starts screaming lyrics at the crowd.]

PISS

Oy 'ate you lousy fockers!
Oy wish 'at you were dead!
Oy'd like to put big 'oles in your fat stinky 'eads!
Oy! *[boom-boom-boom]* Fock you!
Oy! *[boom-boom-boom]* Fock you!
[Piss' watch beeps. She holds it to her face. To the watch:] Oy! Piss 'ere!

WATCH

Piss? This is Wacky. We've got a berserk Buma at the PBS station.

PISS

All roight! Time to kick some arse!
[To the crowd:] Oy! I'm outta 'ere! Piss off!
[Piss leaves and gets accosted by the manager.]

MANAGER

Hey! You can't leave! I paid good money for this show!
[Piss kicks him in the groin. High voice:]
But if you must go, I won't stand in your way.

[Cut to a horrendous traffic jam. A redheaded policewoman directs the traffic, making it worse.]

NINNY

[pointing every which way] Now let's see, my left is their right. Or is it the other way around? Do they drive on the left side or the right? Or is it my left that they drive on? Which hand is my left, anyway? I'm so confused. Oh! Look at the nails on this hand! I need a manicure!
[She holds her hand out to examine it, causing a fiery ten-car collision in front of her. Her watch beeps.]
What's that, Wacky? Berserk Buma? I'll be right there! Hmm. The traffic doesn't seem to be moving much. Guess I'm not needed.

[Cut to an aerobics class. 15 huge, hulking women thunder up and down while a black-haired girl named Leonard and her assistant direct them.]

ASSISTANT

Say, Leonard? About the floor?

LEONARD

What about it?
[Several women smash through the floor, leaving really big holes.]
Darn it! What did I tell you about trying to sneak out to the restaurant on the lower floor! You'll never lose weight this way!
[Leonard's watch beeps.]
Yes? Mm-hmm? I'm coming. Take over, Eileen, I've got other business.

[Cut to a advanced data terminal. Yet another girl looks at the data while sipping coffee.]

CELIA

Oh, father. Why did you leave me with such heavy responsibilities? What is Genom Electric up to? And why did that dunderhead brother of mine make me decaffeinated coffee?
[Her brother enters the room.]

WACKY

Big sister?

SILIA

Yes?

WACKY

I've called the others. They'll be here any moment.

CILIA

Good. Prepare the van.

WACKY

Sure! You feel like taking off your clothes?

SELIA

No, why do you ask?

WACKY

Oh, just wondering.

[Cut back to the station. The Buma, having destroyed the sets for Julia Child, MacNeil/Lehrer, and Wall Street Week, is now wreaking havoc on the pledge drive, while the Station Manager scolds the camera.]

DIRECTOR
Now you see the kind of crap we have to put up with! If you tightwads out there would pledge a few bucks, we could afford a real security force! But noooooooooo, that would cut into your budget for Ho-Ho's and cola!

[The back of the studio smashes open, revealing four babes in powered armor.]

SYLIA
Knight Foils! We have arrived!

DIRECTOR
Uhhh, tell you what, why don't we listen to a little music and get those phones ringing while I skedaddle my hiney out of here!
[A Musak rendition of "Tie a Yellow Ribbon" starts up as the battle begins. The girls attack the Buma with little success.]

LEONARD
Go for the head!

NINNY
Is that, like, the part at the top?
[The Buma grabs her and flings her around, knocking phones across the room.]
EEEEEEEEEEEE!
[The Buma lets go and she crashes into a wall.]
Oooooh! I'll show you!
[She fires her wrist gun. The kick causes her to lose control and mow down the pledge-helpers.]
Oopsie.

PISS
Fock the 'ead! 'ere's only one way to deal with a man 'is size!
[She runs toward the Buma.]
Balllllllll-KICK!!!
[She gives the Buma a super-powered kick in the groin.]

BUMA
[Collapsing] Oorg.

CILEA
Now! PILE ON!!
[The girls make short work of the Buma.]

DIRECTOR
Thank you! Thank you! Here's a check! Well done!

SILLYA
Thank you director!
[To the camera:]
That's right, world! Wherever berserk Bumas menace the world, the Knight Foils will be there to stop them!

DIRECTOR
Would you care to make a donation to our pledge drive?

PISS
Fock your pledge drive! Put "Doctor Who" back on, now!!

[Cut to the office of an evil-looking white haired gentleman. The plaque on his desk reads "Quincy C. Wright, President".]

QUINCY
Knight Foils, eh? Hmm . . . We may have to deal with this.
[He hits a button on an intercom.]
Get me Brian Jar Mason. Now.

[Cut to the Knight-Cave, er, I mean, Selia's house. The girls and Wacky lounge around and discuss the situation.]

LEONARD
Well, we made a pretty penny tonight. What was the take? Six million yen?

SELLYA
That's about right. Of course, since we always get paid in checks made out to Knight Foils, that doesn't help much.

WACKY
Hey, I'm working on that! You think it's easy getting a bank account for a bunch of costumed mercenaries?

NINNY
We could show up at the bank in armor.

PISS
Yeah, an' if the fockers won't cash the check, we hold up the bank!

LEONARD
No, Piss. That goes against Knight Foils Rule #1: "Don't do anything stupid."

NINNY
No, that's Rule #4. Rule #1 is "Cover your ass."

LEONARD
I thought that was Rule #6.

PISS
'Ere is no Rule #6.

SLYA
I think Genom Electric is up to something.

LEONARD
Like what?

CEELIA
I'm not sure.

PISS
Good enough for me! Let's kill 'em!

NINNY
But that violates Rule #7: "No murder without the consent of all members"!

LEONARD
No, that's Rule #5. Rule #7 is "Don't pick your nose in public."

[Leonard and Ninny walk home in the dark.]

NINNY
Thanks for walking me home, Leonard. The streets are all dark and scary and there's never a cop around when you need one.

LEONARD
I thought you were a cop.

NINNY
Oh, that's right! I'll protect you instead, then.

[A girl runs up to Leonard.]

GIRL
Leonard! Remember me? I was your best friend in High School!

LEONARD
Kathy? Wow! Fancy meeting you!

GIRL
Yeah! Well, I gotta go! See ya!
[She runs off down the road and is attacked and killed by a Buma.]
AARRGH!

LEONARD
Did you hear a scream?

GIRL 2
Ninny? Hi? Remember me? We met at the Police Ball last week.

NINNY
Oh, yeah! How are you doing?

GIRL 2
Oh, pretty good! Well, I'm off! See you later!
[She runs off down the road and is attacked and killed by a Buma.]
AARRGH!

LEONARD
You know, I think there's a pattern here we're missing.
[She talks to her watch.]
Wacky? Where's Cilya?

WACKY
She went to her High School reunion.

LEONARD & NINNY
Oh, NO!!!

[Cut to a drive-thru burger joint. Piss drives through on her bike.]

PISS
Oy wanna double cheesburger, fries, and Coke! An' fockin' hurry 'cuz I'm fockin' hungry!

[Piss obtains her burger and eats. She is approached by a plain-clothes policeman.]

POLICEMAN
That hair! That mouth! You must be Piss! I'm a big fan of yours!

PISS
Piss off.

POLICEMAN
Allow me to introduce myself. I'm Peon, an officer of the Very Determined Police.

PISS
VDPolice, eh? Why should oy care?

PEON
Well, I've been very busy lately, fighting crime, beating Buma, opening malls, that sort of thing. I'm a big man on the force. Can I buy you dinner?

PISS
Wha' does this shi' in my mouth look like, moron?

PEON
Well, at least let me have your autograph.

PISS
'Ere's my autograph!
[She punches him in the face and drives off.]

PEON
She touched me! I'm in heaven!

[Cut to the house where Leonard's reunion is being held. Cellea, Leonard, and Ninny survey the wreckage. The room is filled with corpses, and the girls are the only ones alive.]

SILEEA
Oh, it was awful! Every time I talked to someone, a Buma would pop out of nowhere and kill her! All my friends, dead!

LEONARD
How awful!

NINNY
EWWWWW!! There's blood all over the place! YUK!

SELI-UH
Now I'll never be voted Most Popular!

[Piss comes running in.]

PISS
Oy! I came as fast as I could! 'Ey! Is 'at blood on the floor?! All roight! My kind of party!

SELLEA
We can't let this go unanswered. There's only one thing to do.

PISS
Senseless violence, roight?

S'LEE-A
This isn't just for me. It's for the entire Knight Foils organization.

PISS
So we're gonna kick their arses, roight?

[Cut to Knight Foils headquarters. Wacky is showing his friends nude pictures of the Knights with a slide projector.]

WACKY
And here's Piss bathing in 10W40!

FRIENDS
Ooooooohhh!

[The door flies open and Celiah enters, causing Wacky to yelp and turn the projector off.]

SELIAH
Wacky! Prepare the van! The Knight Foils are about to strike!

[The girls get into their suits. We get to see Piss naked. Gotta have our quota of T&A, you know.

The van speeds down the highway. Those nifty crane things lower the Knights' bikes onto the road. Unfortunately, Ninny's bike is loaded backwards, and she wipes out and has to catch up. The four bikes head for the RCA building in Downtown New York, now owned by GE.]

DOORMAN
Take your bags? WAAH!

[The four bikes crash through the door into the lobby. They switch to humanoid form, ring for an elevator and wait.

Cut to GE Central Control, where Brian Jar Mason oversees the operation. Bumas run past him hurriedly while he toasts the occasion with a glass of sake.]

MASON
Let them come! Together we will celebrate the birth of SuperBuma, the ultimate household appliance! Ha ha!
[A Buma runs into him and spills his drink all over him.]
Asshole!

[Cut to tastefully furnished hallway. The elevator opens and the four Knights and their moto-slaves tiptoe down the hallway.

Four Bumas in intern's uniforms burst into view, sprout swords and attack. The girls go at it but don't have much luck.]

SILEA
We need more room! The quarters are too close here!

NINNY
Quarters? Where?

[Ninny starts to search the carpet. A Buma drop-kicks her down the hall.

Cut to the set of Late Night with David Letterman.]

DAVE

You know, Paul, those GE executives are all a bunch of boneheads!
[The battle bursts onto the set, trashing it.]
Hey Morty, I thought Stupid Buma Tricks was scheduled for tomorrow night!

[Leonard unleashes a devastating volley, but the Buma survives by picking up Paul Sheaffer and using him as a shield, much to the delight of the audience. Piss tosses her Buma into the crowd.]

PISS

OY! FREE BUMA!!
[The Buma screams as the audience eagerly tears him to shreds. The Knights bike out of the studio and the remaining three Bumas pursue.

Cut to the roof. Leonard, Piss, and Ninny engage the Bumas while Cillya is thrown off to the side. As she gets up, an armored Mason grabs her and squeezes her helmet.]

MASON

And now, we shall see . . . urm . . . And now, we shall see . . . (c'mon, you sunuvabitch, open) And now, we shall see who you are!
[The helmet pops open.]
Cylia Amana. Just as I expected.

CYLYA

Yes, it's me. I've been fighting ever since you killed my father! All he was trying to do was to invent a toaster that you could really set the darkness on, and you perverted his work into those evil machines!

MASON

Celia, Sylia, Selia. You just don't understand. If the public were to find out that the knobs on their toasters weren't connected to anything, our stock would plummet! He had to die!

PISS

Yeah, well so do you!

[Startled, Mason drops Seelia and whirls around. The other three Knights stand ready for action.]

MASON

You--! How did you defeat my Bumas?

LEONARD

I tossed a copy of Blade Runner over the edge of the building. They went over like lemmings!

NINNY

It's their favorite movie!

MASON

Well, screw it! I don't need Buma's to defeat the likes of you! Not when I'm wearing my Ronco 4-in-1 Mecha Armor! It grinds!
[Giant whirling blades come out and attack Piss' armor, damaging it.]
It blends!
[A huge pair of egg-beaters pops out, grabs Ninny, whirls her around and throws her away.]
It juices!
[Two big hands pop out and squeeze Leonard's armor until it breaks.]
It even . . . MICROWAVES!
[A big rod pops out, points itself at Cylea and hums. Suddenly, lightning arcs between Cilya and Mason.]
AAAAAAARRRRRRRRGGGGGGHHHHHH!!!!
[Mason collapses and dies, electrocuted.]

LEONARD

What happened?

SYLEA

We are the Knight Foils, Leonard. And as everyone knows, you should never use a microwave on foil.

[Cut to later at the same place. A VDPolice helicopter lands, and Peon hops out. Next to Mason's corpse is signed "Nite Foyls."

Cut to a cemetery. Celiya lays flowers on a gravestone, wipes a tear and walks away. Piss lays flowers on a gravestone, wipes a tear and walks away. Leonard lays flowers on a gravestone, wipes a tear and walks away. Ninny lays flowers on a gravestone, wipes a tear and walks away. Seliya lays flowers on a gravestone, wipes a tear and walks away.

Pan back to reveal flowers on half the gravestones, plus a huge pile of flowers to which the Knights walk back to reload. They've got their work cut out for them.]

FIN.

Phraseology 101

A Quick Guide to Commonly used Japanese Phrases

By Enrique Conty -- Edited by Lonny Volat

The following is a list of commonly used phrases that can be found in anime. The next time you are at a JACO meeting, listen closely and see if you can recognize any of them. Before you know it, you'll be speaking fluent Japanese (NOT!).

abunai = watch out! [lit. dangerous]
arigato = thanks
atarimae da/mochiron = of course
baka = idiot, stupid, fool
bakemono = monster
chikusho = damn it
(chotto) matte/machinasai = wait!
dame da = it's no good
daijoubu ka = are you alright?
dekinai = I can't
doke/dokina = get out of my way!
doshitano = what's wrong?
ganbatte = good luck, do your best
gomen (nasai) = I'm sorry
hanashite/hanase yo = let me go
hayaku = hurry up
hidoi = terrible
hottoite yo = leave me alone!
iikagen ni shite yo = that's enough
ikuzo/ikuze/ikou/ikimasho = (let's) go
itai/ite = ouch, that hurts
iya da = no, no way
kankei nai daro = it's none of your business!
kawaii = cute
kiena = get lost!
kimochi ii = feels good
kirei/utsukushii = beautiful
konoyaro/bakayaro = you asshole
matta ne = see you later
ono/teme = why you...
kora = hey!
kuruna = stay away!
kuso = shit
masaka/sonna = it can't be!(disbelief)
naze/doushite = why?
nani/nanda = what?
nigero = run! [for your lives]
onegai (shimasu) = please
ryoukai = understood, roger
shine = die!
shimpai suruna/shinaide = don't worry
shinjirarenai = I can't believe it
shiran/shiranai = I don't know
sou ka = I see...
sugoi/suge = awesome
suki da = I love you
tasukete/tasukete kure = help me!
ureshii = I'm happy
uso = no way! you're lying!
wakannai/wakaranai = I don't understand
wakatta/wakarimashita = I understand
warui ne/na/kedo = sorry
yamete/yamero = stop it!
yappari = I thought so / as I expected
yare = get him!
yatta = I did it! (I got him!)
yokatta = I'm glad
yoshi = OK (let's go), all right!
yurusan/yurusenai = lit. I won't forgive you

Sources for English/Subtitled Anime

Compiled by Lonny Volat

The following list is a compilation of subtitled or dubbed anime that is either currently on the market or is scheduled for release. This list is based on information currently available to the author and may not be 100% accurate. These tapes are easily obtainable at local comic book/gaming outlets, or through mail-order distributors. Also included is a list of addresses and phone numbers for the companies which distribute them. Contact those companies for any further information that you seek on any of the tapes.

(Note: AnimEigo is currently making plans to release their titles on laserdisc. Write a letter to them supporting their decision!)

TITLE	S/D	Available	Distributor
Akira	D	yes	STR
Appleseed	S	yes	USR
Black Magic M-66	S	yes	USR
Bubblegum Crash 1-3	S	yes	AMG
Bubblegum Crisis 1-8	S	yes	AMG
BGC Hurricane Live 2032	?	07/15/92*	AMG
BGC Hurricane Live 2033	?	10/15/92*	AMG
Dangaio 1	S	yes	USR
Dangaio 2-3	S	xx/xx/92?	USR
Dominion 1-2	S	yes	USM
Dominion 3	S	04/xx/92*	USM
Dominion 4	S	06/xx/92*	USM
Explorer Woman Ray	S	xx/xx/9x?	USM
Gunbuster 1-3	S	yes	USR
Kimagure Orange Road 1-8*	S	07/01/92*	AMG
Lensman	D	yes	STR
MD Geist	S	05/xx/92*	USM
Metal Skin Panic MADOX-01	S	yes	AMG
Nadia/Blue Water*	D	03/01/92*	STR
Orguss	D	xx/xx/92?	USR
Project A-ko	S	yes	USM
Riding Bean	S	yes	AMG
Robot Carnival	D	yes	STR
Vampire Princess Miyu 1-2	S	05/01/92*	AMG
Vampire Princess Miyu 3-4	S	07/01/92*	AMG
Windaria	D	yes	STR

Key to abbreviations:
S/D Indicates whether title is (S)ubtitled or (D)ubbed
* (after title) indicates a monthly release
* (after date field) indicates tentative schedule
? (after date field) indicates unconfirmed release date
AMG = AnimEigo STR = Streamline
USR = U.S. Renditions USM = U.S. Manga Corps

U.S. Distributors/Subtitling Companies:

ANIMEIGO
PO Box 989
Wilmington, NC 28402
Ph: (919) 799-1501
FAX: (919) 395-0310
Email: trebor@fortune.co.jp (Robert J. Woodhead) [usenet]

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P.O. Box 691418
West Hollywood, CA 90069
Ph: (213) 657-8559
FAX: - unknown -
Email: - unknown -

US MANGA CORPS
301 West 53rd Street
13th Floor
New York, NY 10019
Ph: (212) 977-7456
1-800-833-7456
FAX: (212) 977-8709
Email: 1:101/165 (Neil Nadelman) [FidoNet]

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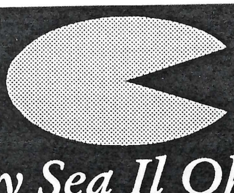
Anime Games Volume 2



By Sea Il Oh

Hello everybody! Time for another installment of this column. I've really been busy, because of college. I'm very sorry that I wasn't able to write an article in the last journal. Hopefully, that won't happen again. Now let's rip open that cartridge box (or CD case) and dive right in!

TITLE: PHANTASY STAR III: GENERATIONS OF DOOM
SYSTEM: Genesis
MEDIUM: Cartridge
GAME TYPE: RPG
DESCRIPTION:

The world around you is a mystery, known only through tales of terror. None of your people have ventured beyond the borders of **Landen** (your homeland) for hundreds of years. Legends tell of a long-ago time when one could walk to other worlds where strange beasts prowled alien landscapes, and where vast treasures awaited the bold. Then came the Dark Times, 1,000 years ago, when the gateways were sealed in the Devastation War. The evil sorceress **Laya** attacked with her hordes of monstrous beasts, and nearly conquered all, until the young soldier **Orakio** (your great ancestor) and his cyborg armies moved against her. Weapons of unimaginable power laid waste to worlds and shifted moons in their orbits. No one returned from the final battle; neither Orakio or Laya was ever seen again. Even though a millennium has passed, Landen has not yet recovered from the destruction of the war. However, that legend is the least of your worries right now. Today is your big day. You're marrying **Maia**, a mysterious woman you found on the shores of your father's kingdom. The entire town is buzzing with excitement. But as you and Maia walk up the aisle, a winged dragon grabs your bride and disappears!

Yeah, yeah, I know this game has been out for a while now, but I still love it. The graphics are pretty good and they have backgrounds in the battle scenes, but there is little animation. The pictures of your characters are just like anime characters. I still have yet to reach full level on this game (my top guys are around 80th). If anybody knows high you can go, please tell me.

TITLE: VALIS III
SYSTEM: Genesis
MEDIUM: Cartridge
GAME TYPE: Action/Adventure
DESCRIPTION:

In the beginning of time, three living worlds emerged: **Dreamland**, the **Dark World**, and the **Human World**. In Dreamland, the **Kingdom of Vecanti** has been ruled by Queens for centuries. The Dark World has been governed by six powerful Dark Lords. The Human World is the world as we know it (that's us, poor souls!). Since the beginning, these three worlds, in addition to the already **Perfect World** and its neighbor, **Sutherland**, have been in a delicate balance of power with each other... until now.

Since its creation, the Dark World has been in trouble. Soon after the six Dark Lords took power, a netherspace window was opened up, and it has been slowly absorbing the Dark World ever since. **Glames**, King of the Dark World, realizing that his world is coming to an end, has made several attempts to conquer Dreamland, using his generals **Rogles** and **Megas**. However, both generals have failed, and now Glames himself has decided to invade Dreamland before his world is destroyed.

At the dawn of time, two magical swords were forged: the **Valis** sword and the **Leethus** sword. Legend has it that only the bravest of warriors can use these powerful, magical weapons. And if any one person were to have both, their power could be used for terrible destruction. King Glames owns the Leethus sword and is using its power to conquer Dreamland. Only the fabled **Warrior of Valis**, wielder of the Valis sword, can stop him now. The fate of Dreamland hangs in the balance.

Yuko Ahso, who up until recently was a student living a normal life, is the heroine of our story. One day, not long ago, she discovered that her destiny was to become a warrior in the land called "Dreamland."

Queen Valia, the ruler of Dreamland, summoned Yuko from the Human World to save her kingdom from the Dark King Rogles. Valia told Yuko of her destiny to become the Warrior of Valis and bearer of the Valis sword. Yuko assumed her role as the Valis warrior, and managed to defeat the plans of King

Rogles and restore peace to Dreamland.

However, this peace didn't last long, and Yuko was soon commanded to return to Dreamland, where she was to fight as the Valis warrior once again. This time, Dark King Megas had invaded Dreamland. But, Yuko was once again able to defeat his plans and thwart the invasion.

After the final battle with Megas, Queen Valia passed away. After reading her will, Yuko discovered the truth about her past. Queen Valia had never told her that Yuko was one of the Queen's twin daughters. **Princess Valna**, Valia's heir to the throne of Dreamland, was really her sister. Yuko was so moved by the knowledge of her true identity, and the loss of her mother, that she vowed to restore peace to Dreamland - forever!

If I have to type one more "v" word, I'm going to go insane! This game is good. It has nice intermissions that tell the story, good graphics, and music. The intro is fantastic -- it literally tells the entire story. Now come the negative comments: the play control is a little off. I had a hard time making difficult jumps. I hated it when I had to find out how to use magic. In this game you can choose between Yuko, Valna, or **Cham**. (Cham is said to come from the Dark World. Her father, **Leda**, who was a baron, was destroyed by Glames because he stood against the Dark World's plan to invade Dreamland. To avenge the loss of her father, Cham came to the Human World to steal Yuko's Valis sword. But they found themselves to be kindred spirits and decided to fight together.) The game has a lot of spelling errors and incomplete statements. The last bosses in the *Valis* series tick me off. You really do not want to kill them. It reminds me of the *Gundam* series (there really is no real "bad" guy). The ending to this game is a little sad (for me, anyway), and I won't give it away. One last thing is that the storyline sometimes contradicts the story in the Valis game for the Turbo CD.

TITLE: FINAL FANTASY II (USA version)
SYSTEM: Super Nintendo
MEDIUM: Cartridge
GAME TYPE: RPG
DESCRIPTION:

Five airships speed across the sky. The **Red Wings**, the air force of the **Kingdom of Baron**, headed by **Captain Cecil**, are on their way back to Baron after completing a mission in **Mysidia**. Cecil reflects back on an event which took place only hours ago. Although it was the King's order, Cecil and his men feel guilty about taking the **Crystal** from the people of Mysidia. The Cecil reminds them all that they are the proud and mighty Red Wings of Baron. Still questioning the royal command, Cecil brings the Crystal to the King of Baron. He starts to leave, but decides to ask the King of his intentions. Accused of disloyalty, Cecil is removed from his post in the Red Wings and is ordered to hunt the **Summoned Monster** in the **Misty Valley** to the northwest of Baron. **Kain**, the captain of the **Dragoons**, tries to defend his friend. But he, too, is ordered to go with Cecil to fight the monster and to deliver a package to the **Village of Mist**. Cecil apologizes to Kain for involving him, but Kain does not blame him. "The King will return you to the Red Wings after this mission," says Kain before parting.

One fantastic RPG!! It has great graphics, superb animation, excellent music, and an involving storyline. If you want an RPG for your Super NES, get this one! One really funny trick: Try to buy something more than the money your characters have and watch what your characters do! I really can't find any faults with this game, except locating certain items. Other than that, it is nearly perfect. I can't wait from the next game in the series.

One final note. One of us out there thinks that video game systems are only for an "arcade experience." I highly disagree. Video game systems should give us a wide variety, not just arcade games. (Your audiotapes are drowning in magma, Sea.)

TITLE: U.N. SQUADRON
SYSTEM: Super Nintendo
MEDIUM: Cartridge
GAME TYPE: Shooter
DESCRIPTION:

Welcome to **Area 88**. A year ago, a ruthless army of mercenaries swept across the kingdom of **Aslan** and destroyed everything in their path. Guided by the arms dealers of **Project 4**, the mercenaries now control every area of the country... except one.

On a tiny piece of desert lies the last hope of the people of Aslan. There, in a small corner of Area 88, are the world's finest pilots - the **UN Squadron**. For months they have been waiting for the exact moment to begin the assault of the forces of Project 4. That moment has just arrived.

Each pilot begins his tour of duty with $3,000 in his flight account and an unlimited number of F8E Crusader aircraft. As you destroy air and ground targets, money will be added to your flight account. This money can be used to purchase additional aircraft and weapons systems to help increase your chance of survival. And only the best survive.

Loosely based on the anime *Area 88*, this shooter is pretty good. I have been told that this version differs quite a bit from the arcade version. In the briefing room, you pick your garget and **Commander Saki** gives you the details of the mission and an occasional hint. (By the way, does anybody know why he has an "X" on his forehead? My brother always called him "Professor X.") After briefing, you'll go to the hanger. **McCoy** (chief crewman) will let you select your plane and then let you buy weapons for it. You start with the F8E. When you get enough money, you can buy the other more powerful planes. Each plane can hold different special weapons. Only the most expensive plane (the F200) can use all the weapons. You also have your choice of pilots: 1) **Shin Kazama**, born in Tokyo, Japan - Top Gun of the UN Squadron, Shin raises his power level the quickest. 2) **Mickey Scymon**, born in San Francisco, California - served as a US Navy pilot in Vietnam, Mickey is capable of handling the most special weapons. 3) **Greg Gates**, born in Copenhagen, Denmark - former instructor to NATO pilots, Greg recovers from battle damage the quickest. My favorite was Mick, but you can choose whoever you want. This shooter is about average difficulty until the last two stages. Any fan of the UN Squadron arcade game, *Area 88* fanatic, or shooter lover will like this game.

TITLE: STREET FIGHTER II
SYSTEM: Arcade
MEDIUM: Arcade Motherboard
GAME TYPE: Action
DESCRIPTION:

My first arcade review. This game is not exactly anime based, but it is soooo popular I decided to do it (also to fill-up space). This game is about fighting. You can choose one of eight different fighters and then fight the other seven plus four special computer-controlled fighters. Each of the eight fighters has their own reason for fighting, which you will find out if you beat the game. There is also a special ending if you get a whole bunch of perfect victories (you defeat your opponent without taking any damage). Each fighter has their own set of special moves. Mastering your fighter is critical if you want to win. The special moves area big help - if you know how to use them. The big reason this game is popular is because it is a lot easier than the first game. Anyway, here is a breakdown of the fighters you can use:

RYU - from Japan, he is after the championship because it is there. He lives only to fight. His special moves are: **Fireball, Cyclone Spin Kick, Body Throw, Leg Roll**, and the **Sheng Long** (The Dragon Punch), a super uppercut that is supposed to be the most powerful attack in the game.

KEN - from America, he is literally the American counterpart to Ryu. H has the exact same moves as Ryu, except for a double leg toss roll. He fights to impress his girl.

E. HONDA - also from Japan, he is a sumo wrestler. He is out to impress his students. He special moves are: **Torpedo, Lightning Fist, Sumo Crush,** and Body Throw.

CHUN LI - the only woman in this game, she is from China. She fights to get revenge for the death of her father. Her special moves are: Body Throw, **Heel Kick, Jump Throw, Wind Kick**, and **Round Kick.**

BLANKA - a mutant from Brazil (?). He just fights to win, but in the end, he discovers his origin. His special moves are: **Head Butt, Cannon Ball, Head Bite**, and **Shock Therapy** (almost like expelling static electricity).

ZANGIEF - from Russia. He is out to prove how much better the Soviets are (too bad the Soviet Union no longer exists [now the Commonwealth of Independent States]). He is a wrestler (watch out, Hogan!). His special moves are: **Pile Driver, Screwdriver, Spin Punch, Flip Thrust**, Body Throw, **Whip Smash, Back Drop, Brain Buster, Swan Dive, Waist Choke, Chin Smash,** and **Face Crush.**

GUILE - from America, he is out for revenge for himself and his dead friend. His special moves are: Back Drop, Body Slam, **Somersault Kick, Sonic Boom, Air Breaker**, and **Air Slam.**

DHALSIM - from India, he is out to spread his discipline throughout the world. He is a master yoga. His special moves are: **Yoga Nugie, Yoga Flame, Yoga Fire, Yoga Spear, Yoga Mummy,** and a Body Throw.

The four last fighters are for the computer only. They are all super tough and have powerful special moves. I will outline them in the order they are fought.

BALROG - from Las Vegas, USA, he is a boxer that looks very much like Mike Tyson. His punches hurt you, even if you block! His special moves are: **Ramming Uppercuts**, and the Spin Punch.

VEGA - from Spain, a very vain fighter as he only cares about beauty. He is one of the toughest to beat. He is incredibly fast and his kicks do major damage. He also has a claw gauntlet. His special moves are: **Claw Strikes**, Back Drop, **Flying Back Drop**, and Swan Dive.

SAGAT - from Thailand, he is the only fighter from Street Fighter I. In the first game he was the champ until Ryu's Dragon Punch defeated him and it burned a scar into his chest. Since then he has trained to get revenge. His special moves are: **Tigers** (energy blasts) and the **Tiger Uppercut**.

M. BISON - nationality unknown. He is usually the last guy in the game. He is the embodiment of evil. He is very fast, so you must be very cautious. His special moves are: **Multiple Combo Strikes, Flaming Punch**, Heel Kick, **Side Body Throw**, and **Flaming Torpedo**. Be careful! If you get dazed and Bison does his Flaming Torpedo attack, you will suffer massive damage, if not outright killed.

News flash! Capcom has now released *Street Fighter II: The Champion Edition.* In this updated game, two people can play the same character simultaneously. For example, Ken vs. Ken, or Guile vs. Guile, etc. There are some minor changes in the appearance of the characters and the backgrounds. There are major changes in the moves of the characters. You can also play as Balrog, Vega, Sagat, and M. Bison!

Some sad news for us **Genesis** owners. The Japanese CD games will not run on the Genesis CD player. However, there is a ray of light for those who own a Genesis that had the Altered Beast cartridge packed in it. The **Mega Drive** CD player will work on your Genesis, but it will cost you about $500, and then you need to buy the Genesis CD player, because the American CDs don't work on the Japanese CD player. Those of you who own the Sonic the Hedgehog Genesis units are out of luck -- you can only use the American Genesis CD player on yours. This locking-out bit has gotten way out of hand! The **Turbografx** and **PC Engine** CDs are still compatible, and **NEC** has shown no sign of putting protection on there machines. By the way, the Genesis CD player is due out in September.

Super NES owners, two CD machines are due out for your system. the one done by **Phillips** and **Nintendo** is the official one, supposedly due out next year. The other one is by **Sony** and is not licensed by Nintendo. Whether this changes or not, we'll have to wait and see.

More Japanese anime-related games are coming out. Some of the more recent ones are: *Robotech, Gundam F91, Valis IV* and *V, Future Boy Conan, 3x3 Eyes, Detonator Organ, Ranma 1/2, Silent Mobius,* and others will be available. The future looks bright for anime games. Let's hope they never stop. Until then, tatsu maki sen puu kyaku!

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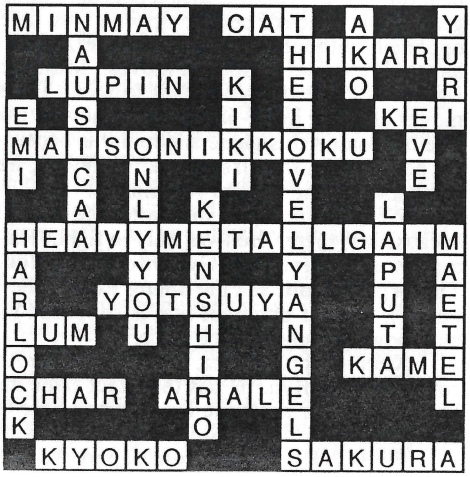

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O						I			G		K	A	M	E
C	H	A	R		A	R	A	L	E					L
K						O			L					
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The Society for the Promotion of Japanese Animation,
in association with the founders of Cal-Animage, U.S. Renditions, L.A. Hero and Viz, present:

Anime Expo '92

The International Animation and Manga Exposition

July 3rd to July 6th, 1992 at The Red Lion Hotel, San Jose, California

Guests of Honor:

Haruhiko Mikimoto

Character Designer and illustrator for
Macross, *Macross II*, *Gunbuster* and
High Speed Jecy

Minoru Takanashi

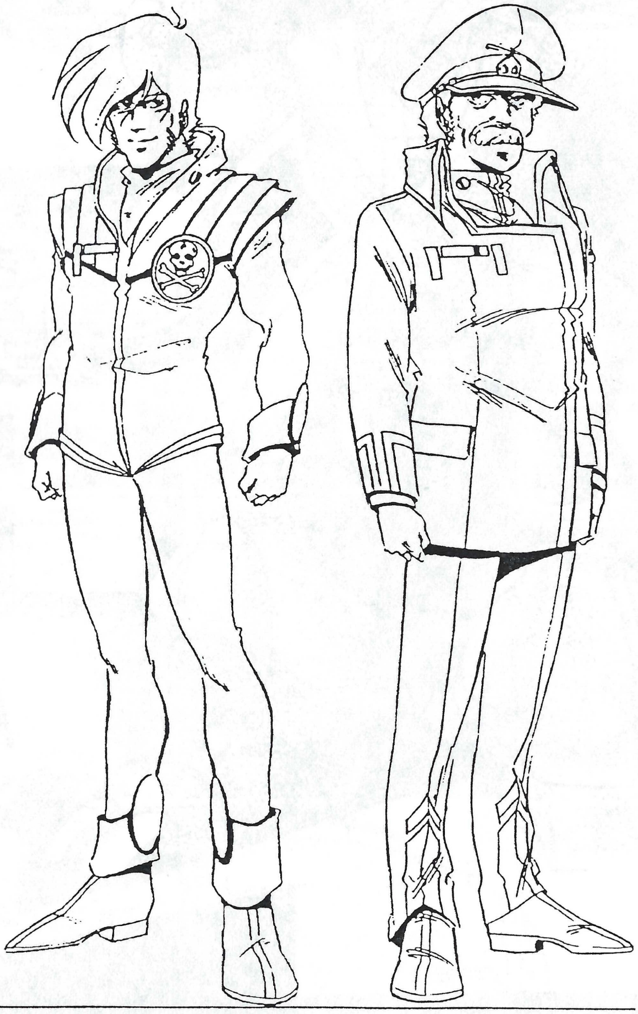
Producer, *Macross II*, *Gunbuster*,
Guyver

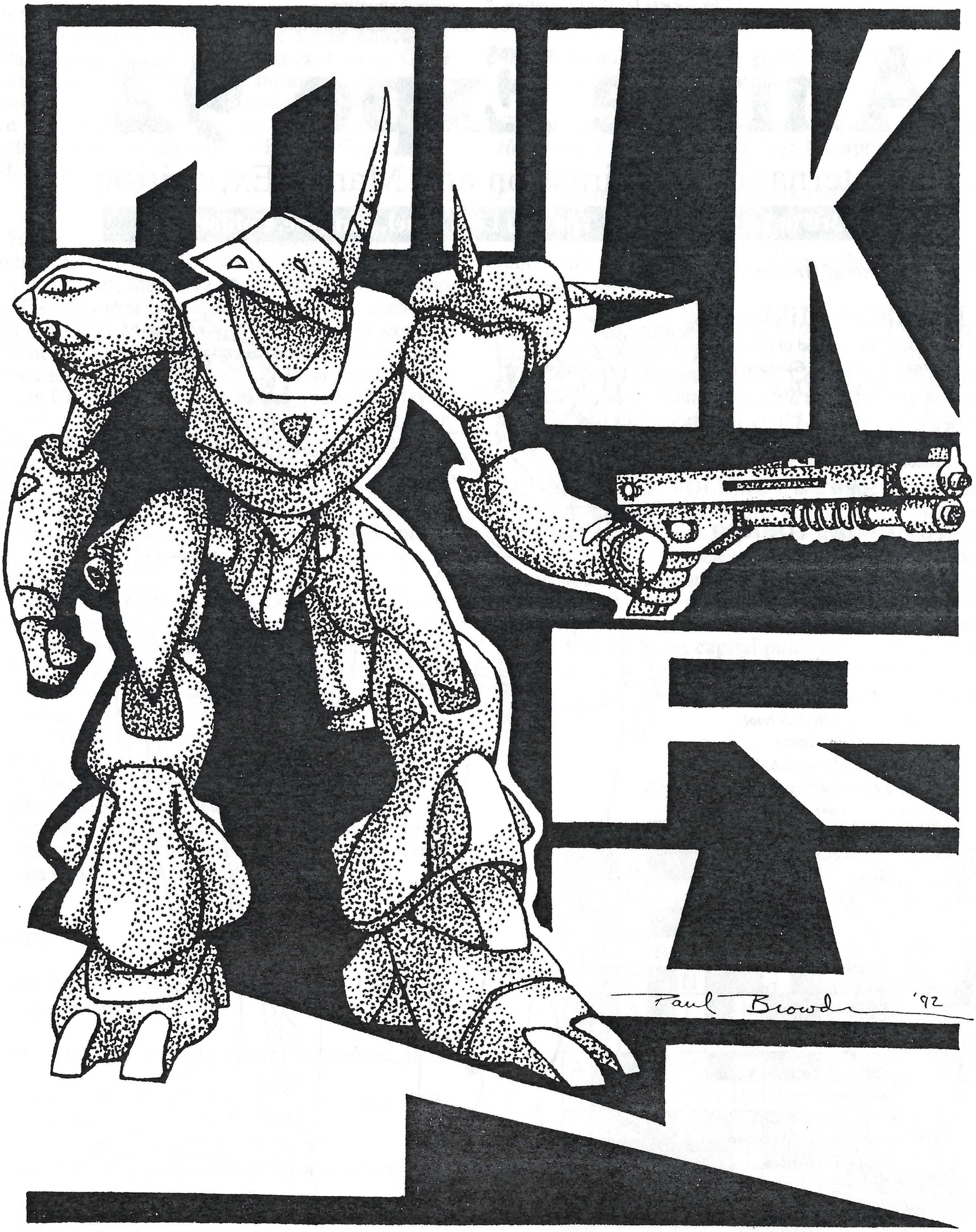
Yoshiyuki Tomino

Creator, Mobile Suit Gundam: Author
& Director, MS Gundam, Zeta
Gundam, Double Zeta novels and
Char's Counterattack

American Guests:

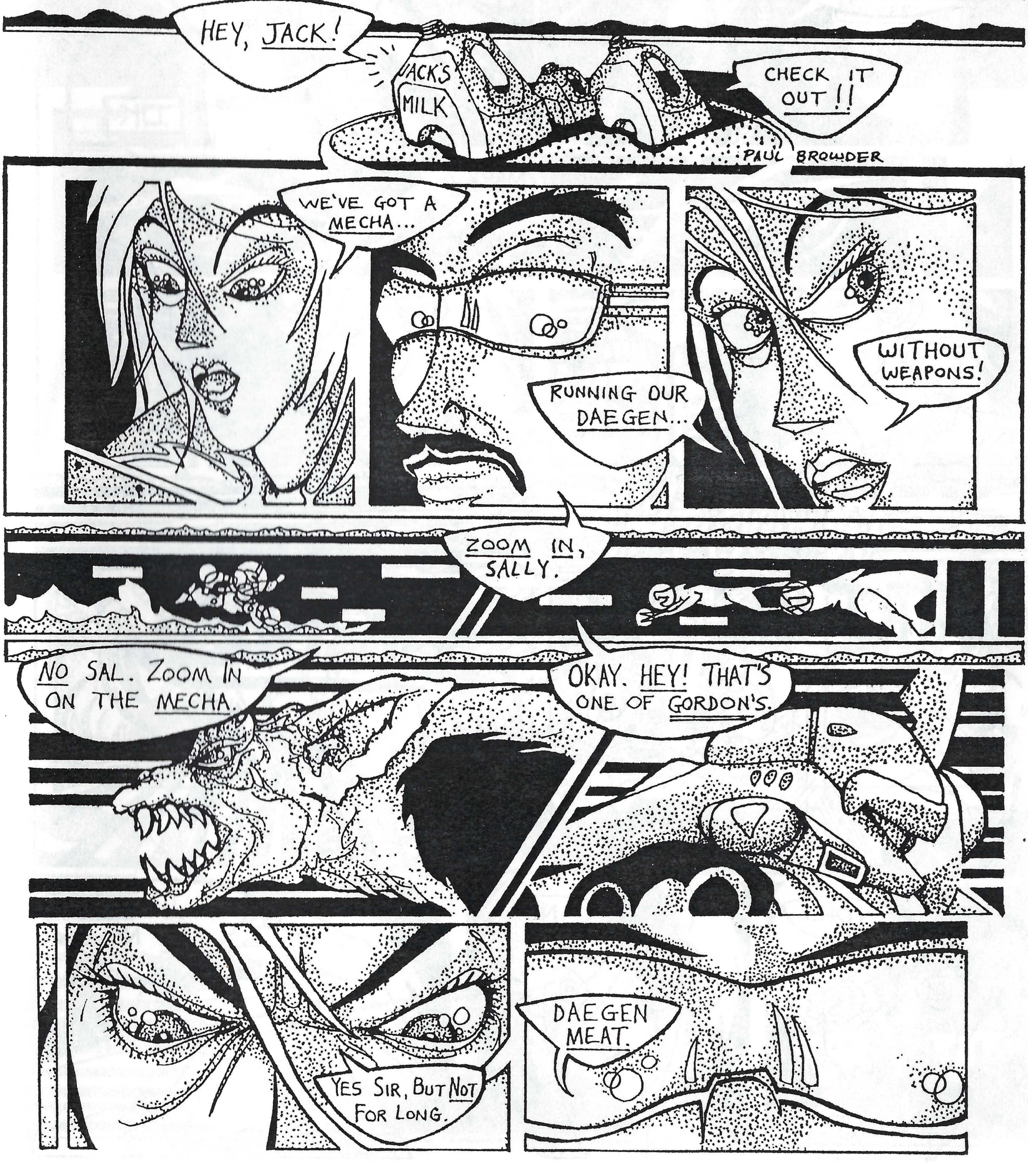
Ben Dunn
Artist, *Ninja High School*
Ken Iyadomi
Executive Producer, L.A. Hero
Trish Ledoux
Translator, *Gunbuster*: Editor, *Animag*
Robert Napton
Associate Producer, U.S. Renditions
John O'Donnell
President, U.S. Manga Corps
David Riddick
Associate Producer, U.S. Renditions
Fred Schodt
Author, *Manga! Manga!*: Translator,
Gundam Novels
Steve Wang
Director, *Guyver*: Costume, *Batman
Returns*, *Predator*, *Guyver*: Voice
Actor, *Macross II*
Robert Woodhead
President & Founder, AnimEigo
Toshi Yoshida
Translator, *Gunbuster*: Editor, *Animag*

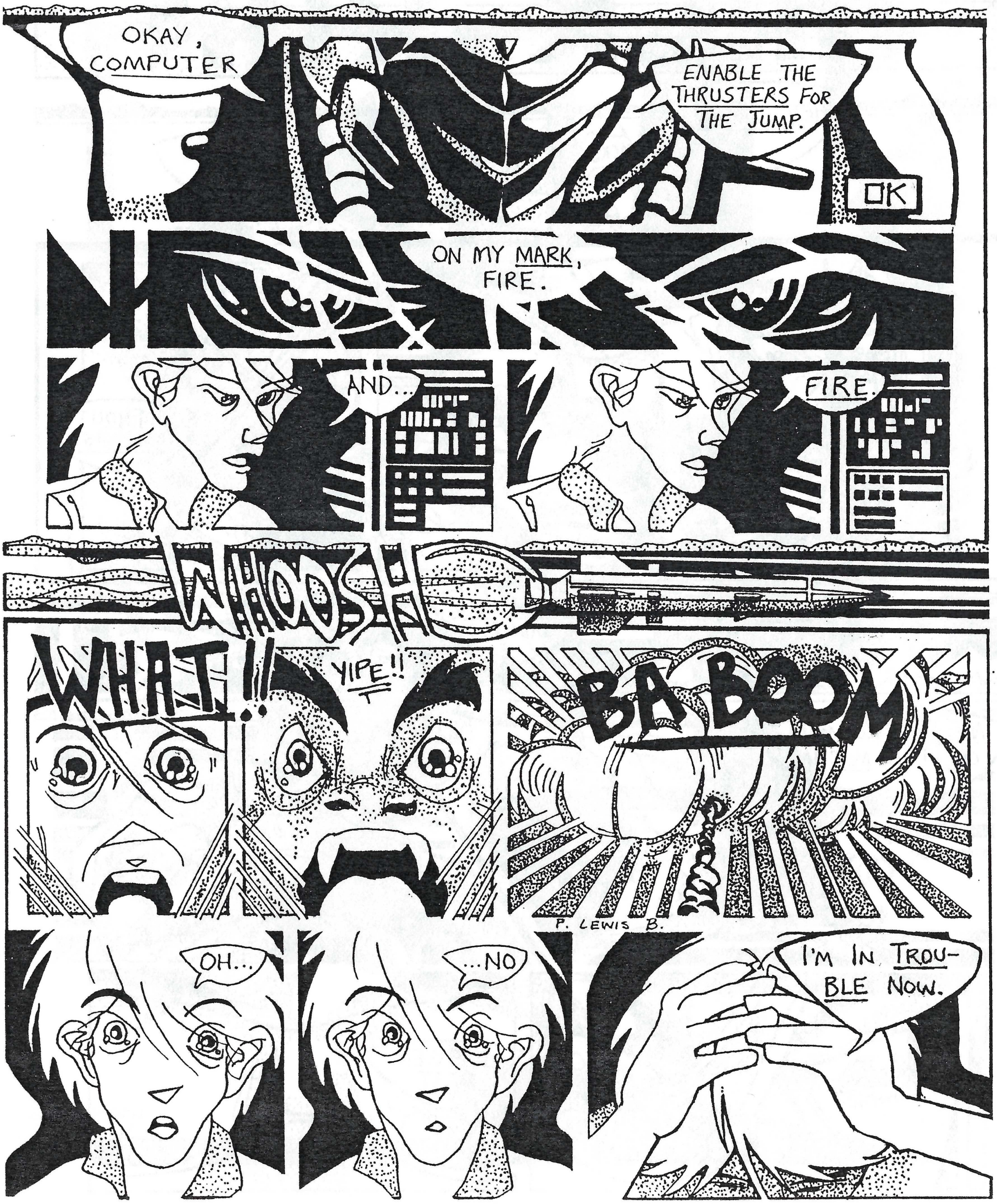


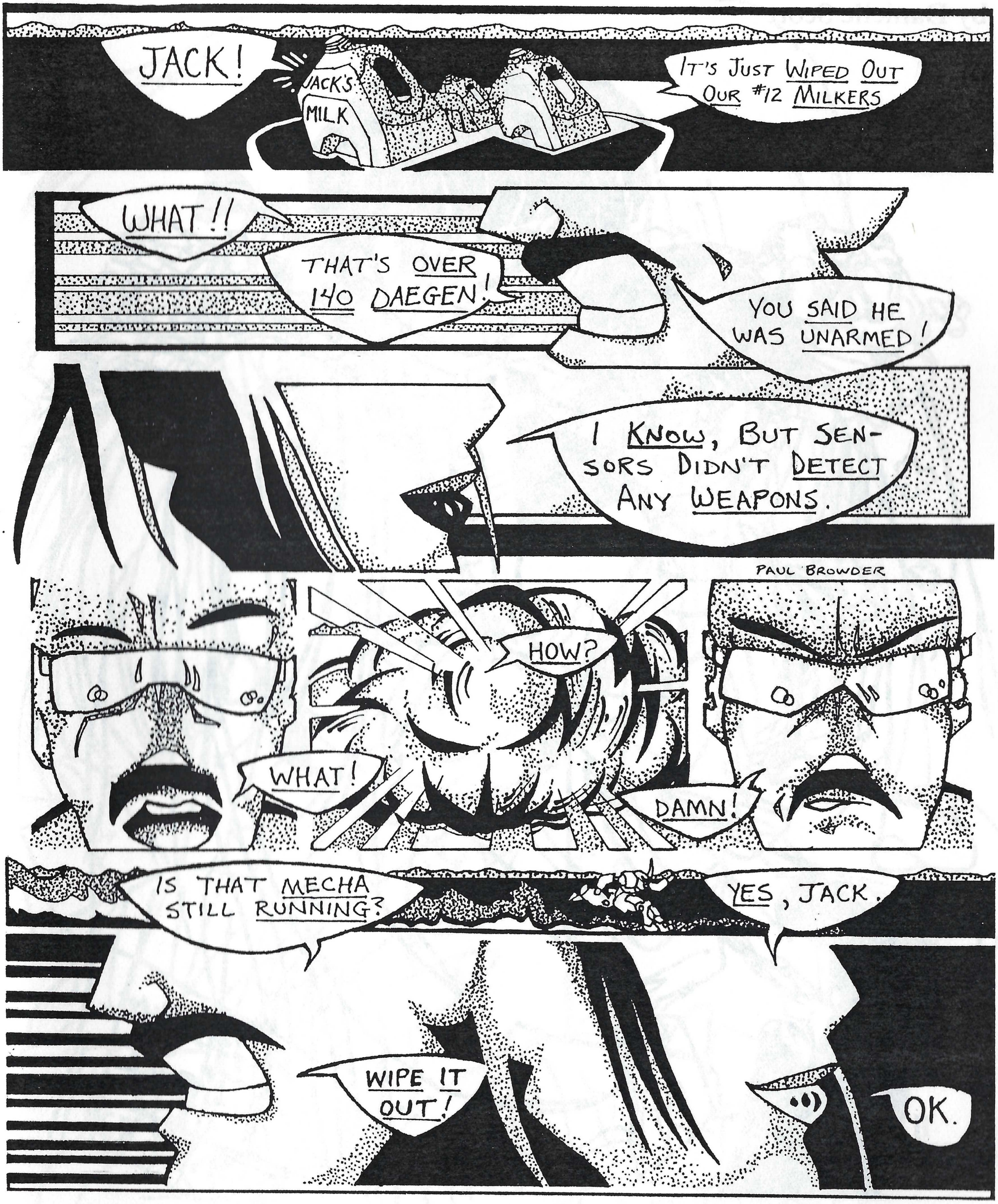

Paul Browd '92

MILK RUN

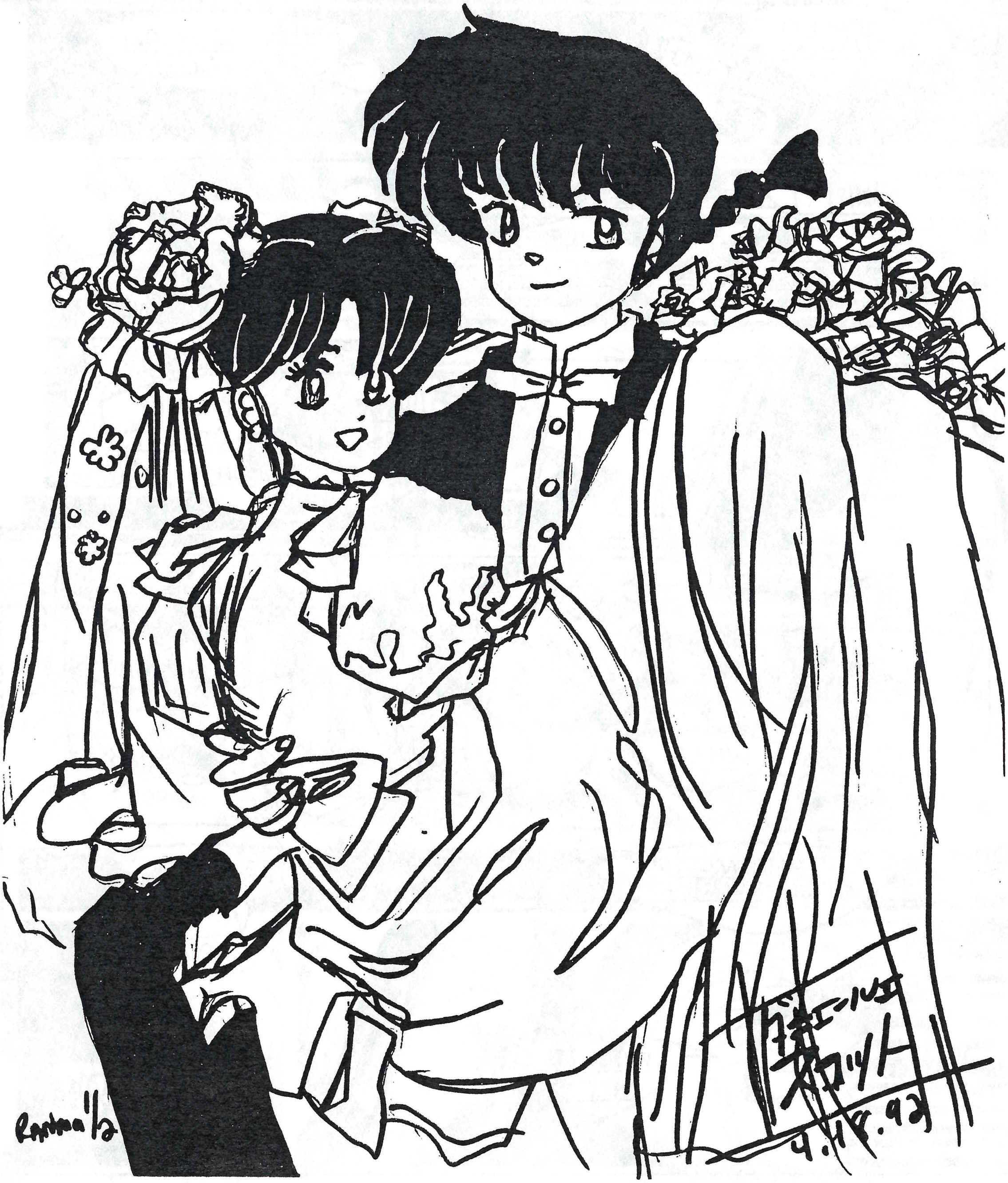
PAUL BROWDER

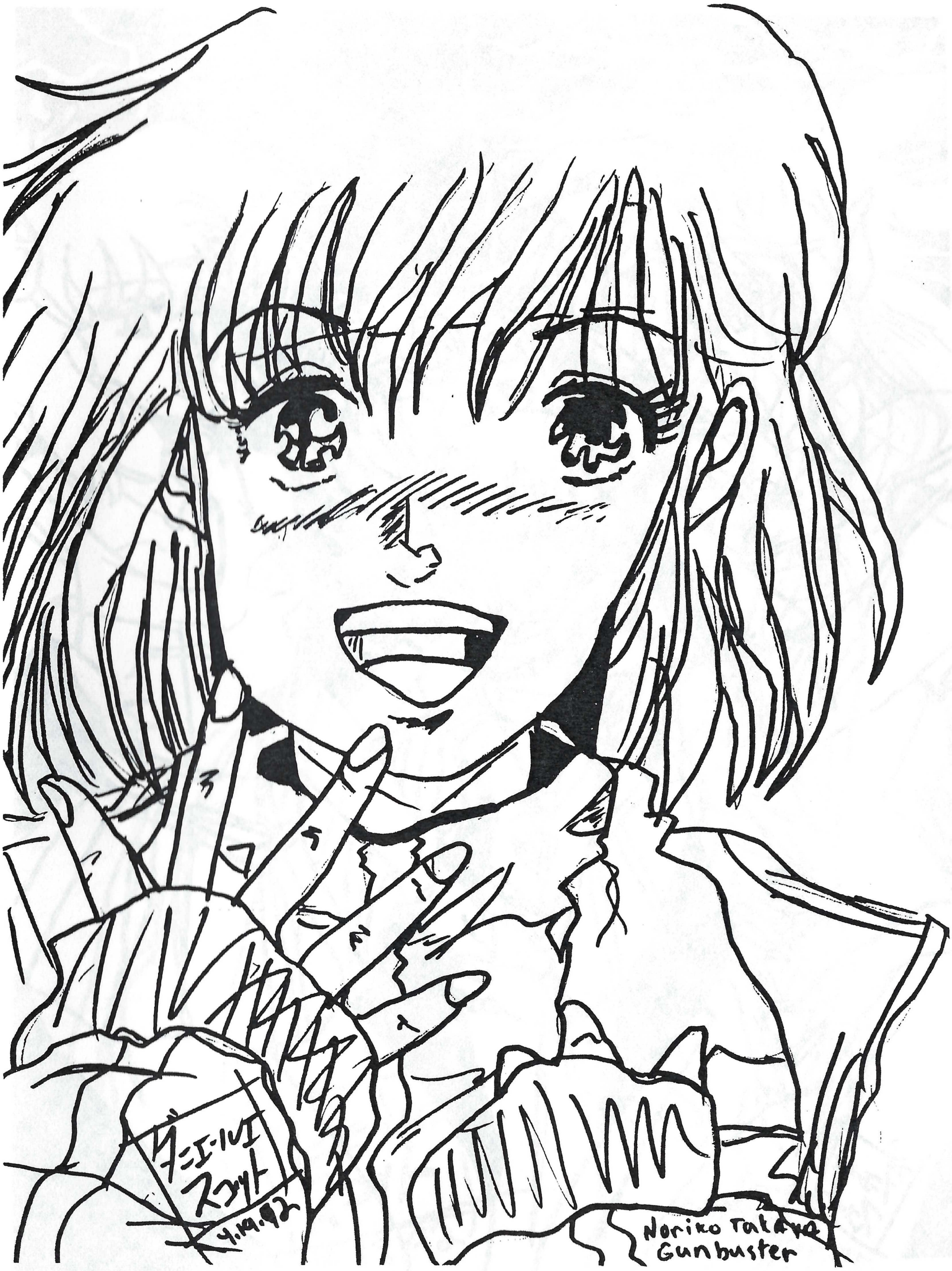

HEY, JACK!
JACK'S MILK
CHECK IT OUT!!
WE'VE GOT A MECHA...
RUNNING OUR DAEGEN...
WITHOUT WEAPONS!
ZOOM IN, SALLY.
NO SAL. ZOOM IN ON THE MECHA.
OKAY. HEY! THAT'S ONE OF GORDON'S.
YES SIR, BUT NOT FOR LONG.
DAEGEN MEAT.


OKAY, COMPUTER
ENABLE THE THRUSTERS FOR THE JUMP.
OK
ON MY MARK, FIRE.
AND...
FIRE.
WHOOSH
WHAT!!
YIPE!!
BA BOOM
P. LEWIS B.
OH...
...NO
I'M IN TROUBLE NOW.

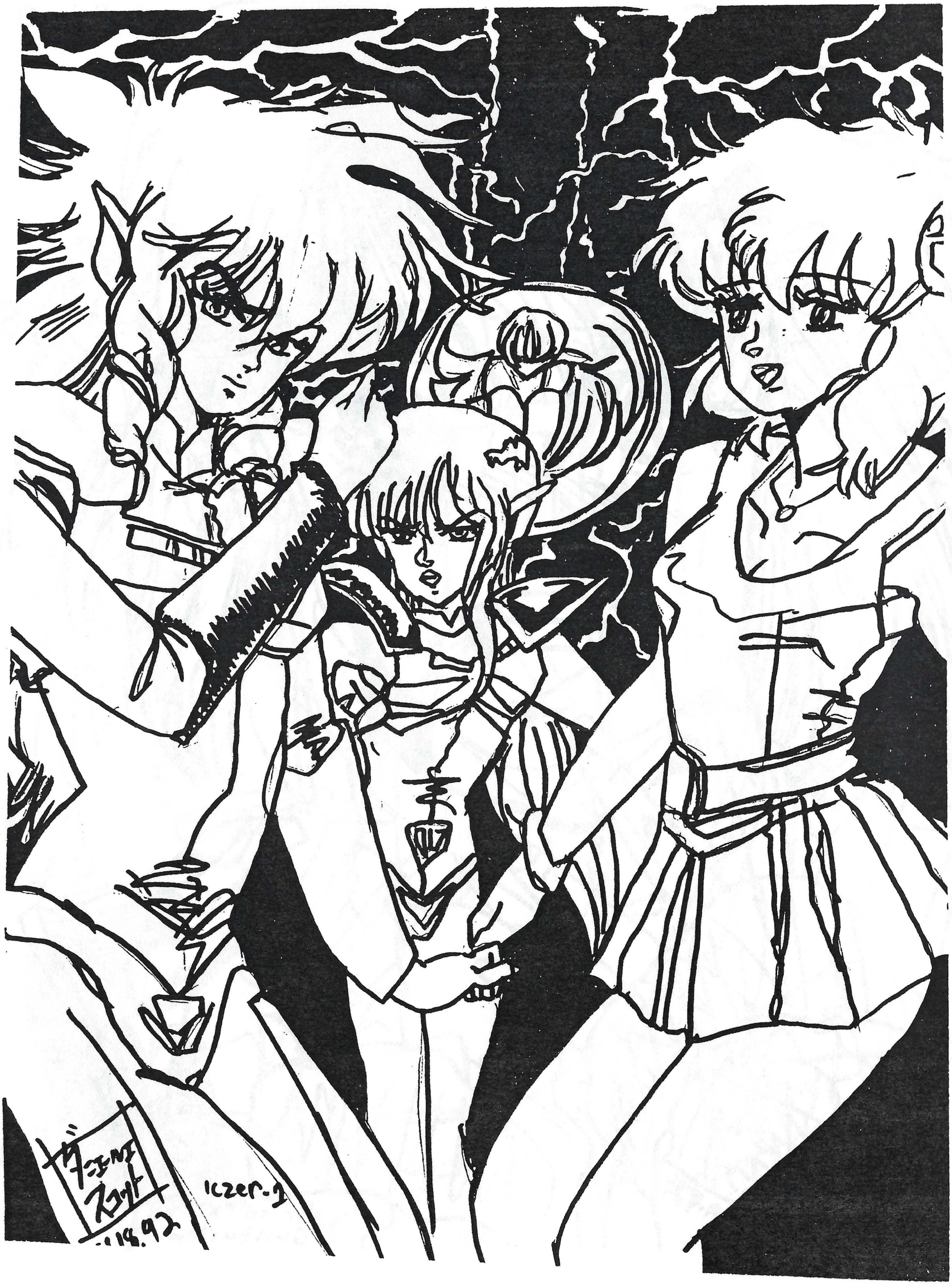

JACK!
JACK'S MILK
IT'S JUST WIPED OUT OUR #12 MILKERS
WHAT!!
THAT'S OVER 140 DAEGEN!
YOU SAID HE WAS UNARMED!
I KNOW, BUT SENSORS DIDN'T DETECT ANY WEAPONS.
PAUL BROWDER
WHAT!
HOW?
DAMN!
IS THAT MECHA STILL RUNNING?
YES, JACK.
WIPE IT OUT!
OK.

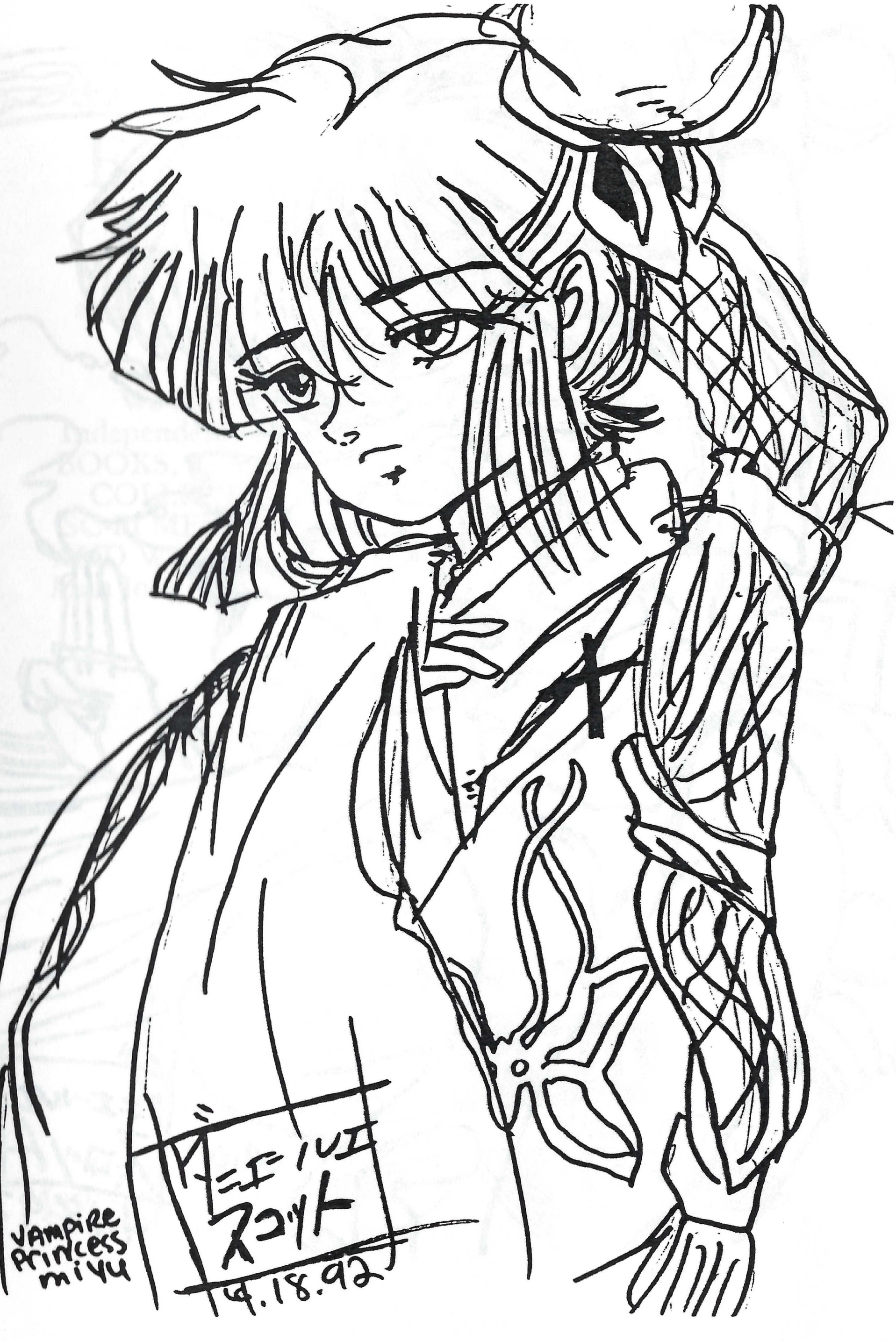
Portfolio of Drawings
by Danielle Scott

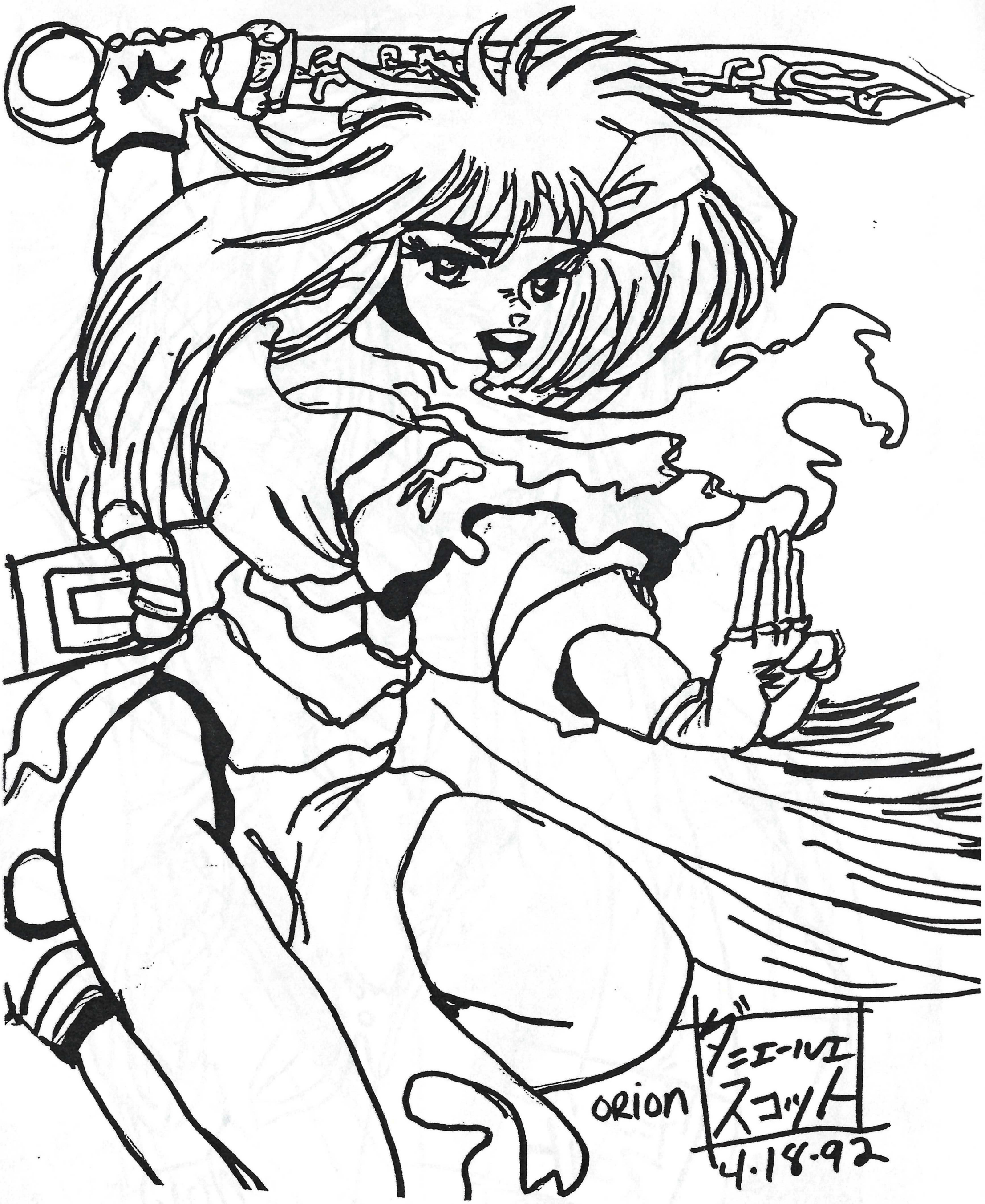

Ranma 1/2
4.18.92



ダニエ・ルエ
スコット
4.19.92
Noriko Takaya
Gunbuster


ダニエル スコット
1.18.92
Iczer-1


VAMPIRE
PRINCESS
MIYU
デニエルエ
スコット
4.18.92


ORION
ダニエールエ
スコット
4.18.92

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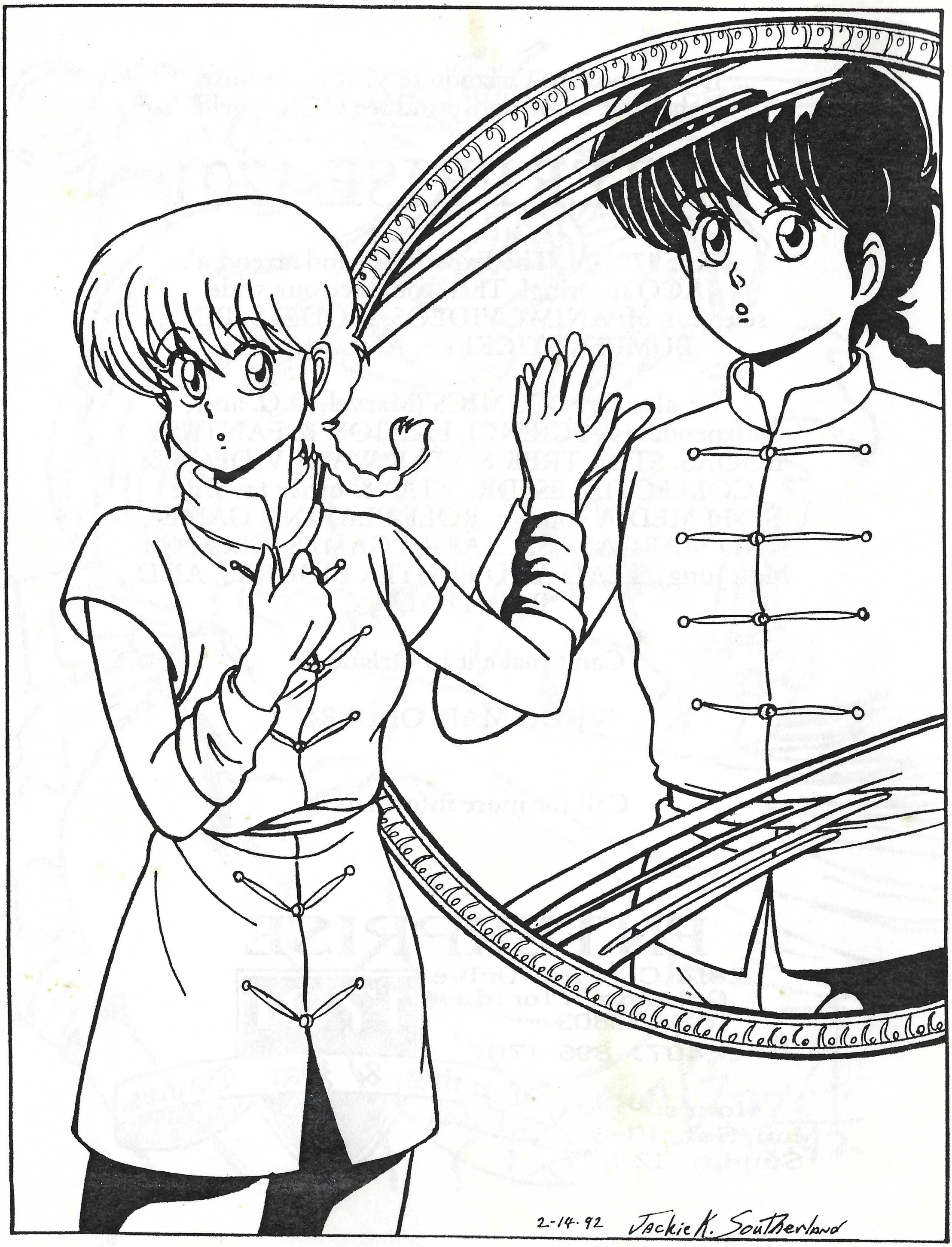

2-14-92 Jackie K. Southerland